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THE AMERICAN HISTORY AND ENCYCLOPEDIA OF MUSIC

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THE AMERICAN HISTORY AND ENCYCLOPEDIA
OF MUSIC

HISTORY
OF
FOREIGN MUSIC

WITH

INTRODUCTION

BY

FREDERICK STARR

W. L. HUBBARD
EDITOR

IRVING SQUIRE
New York

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LONDON

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FOREIGN MUSIC

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MUSIC OF PRIMITIVE PEOPLE

MUSIC OF PRIMITIVE PEOPLES

FREDERICK STARR.

Poetry, music and the dance are phases of one thing to primitive man. In the beginnings of human culture, they did not exist separated. They began together as expressions of the rhythmic impulse. Of course, to us poetry exists independent of these other two. Grosse defines poetry as the expression of emotion in æsthetic form with the idea of giving pleasure. When we analyze its elements, it seems that the first expression of poetry is the chanting of words as distinguished from ordinary speech. Such chanting is agreeable to savage man and arouses pleasant emotions in himself and in his hearers. To civilized man the most striking characteristic of the poetry or song of lower cultures is repetition. Just as the child delights to repeat the same sounds, so the man of primitive mind loves to repeat indefinitely. Songs of our own Indians are frequently mere repetitions of the simplest phrases. I knew an old Tonkawa who had a medicine-song of which he was extremely fond. It consisted of the single native word for pig; this he would sing, over and over and over again, for hours at a time. Rhythm, of course, is the very essence of the whole combined expression, poetry-music-dance. It depends upon two elements, quantity or length, and quality. Nothing can be more beautiful than the perfect time which even savage peoples

give to song, to instrumentation and to the movements of the dance. A curious thing, which has been often observed in the songs of some of our own Indian tribes, is a double rhythm, one for the words, the other for the accompaniment. Thus, when listening to Iroquois singers, using the turtle-shell rattle as the accompaniment to song, one is impressed with the perfection of time in the rattling, with the beauty of the meter in the song, but he is equally impressed with the fact that the two do not coincide. Constantly we encounter in the music of lower peoples a refrain; sometimes this has meaning and plays a distinct part in the suggestion of the song; at other times the sounds of the refrain have absolutely no meaning but merely serve to fill out the meter in the lack of significant words. For it may be well to remember that while savages and barbarians have an abundance of fixed and permanent songs, they are also fond of improvising and that much of their singing is the spontaneous expression of a new thought at the moment of the singing. A favorite device in early song is alternation and response. Two devices which we constantly employ in poetry, viz., alliteration and rhyme, are relatively late inventions. Alliteration probably comes earlier than rhyme and represents a lower artistic development. Rhyme with us also is more exacting than among the peoples of lower culture, where a very poor similarity in sound may satisfy.

In the study of primitive poetry and song, we should carefully distinguish between form and content. The "substance of primitive poetry is rude and meager; egoistic, satirical; it rarely deals with the beauties of nature or the emotions of love." It is primarily the deeds of daily life that are sung; deeds of war, incidents of hunting. Praise of one's self and disparagement of others are common, but these are rarely expressed fully; they are only suggestions or catchwords. Very early the idea of magic power in the song develops. Incantations, sorceries or formulæ are sung, and in the singing are potent. When singing once develops, every impulse and emotion may find expression

through it. In barbarism, there are songs for all occasions. There are war-songs, songs of exultation and songs of mourning. Among the strangest are the death-songs. In certain of our western Indian tribes a man frequently composed, during his prime, the song which he hoped to sing when dying. I remember, in southern California, listening to an old gray-haired man, blind for years, as he sang his death-song, practising for the grim occasion.

It is doubtful whether much that appeals to us as poetical in the expressions of people in lower culture, ought to be considered poetry. We should only call that poetry, which is intentionally put into æsthetic form with the idea of giving pleasure. Savages and barbarians frequently use striking metaphors, which, if employed by us, would be poetical. Thus, it is natural for the barbarian of northern Asia to speak of a flame of fire as a living tongue licking its prey before devouring it. If one among us should speak in such fashion he might properly be said to be employing poetic language. We do not believe the fire to be a living being, nor the fuel to be prey. To the barbarous man, however, the fire is really living, the fuel is truly prey to be devoured. With him the metaphor is simply prose. When the American Indian says, "I am a lone pine tree," he is unquestionably indulging in a figure of speech; he does not think he is a pine tree, but has selected the words intentionally to present a picture to the mind. This expression would be poetical.

We have already said that primitive poetry and music are parts of one mental expression. In savagery and barbarism form is more important than meaning and significance is frequently sacrificed. Man must early have distinguished tones and taken pleasure in marking that distinction. A succession of tones varying in pitch or quality forms a melody and the bulk of savage and barbaric song consists of simple melodies. During recent years, there has been much study of the music of lower cultures and much discussion of the question of musical scales. It is unlikely that lower peoples generally have clear ideas of a fixed and definite scale. That

they distinguish clearly differences of pitch, that they in practise recognize what we call intervals is certain; that they think of a definite number of fixed notes as forming a systematic scale, is doubtful. One of the most famous students of American Indian music has written the Indian songs as four-part music. This seems to us fundamentally wrong. Certainly, in most Indian music there is no intention of producing harmonies, or of singing part-music. To begin with, a large proportion of Indian songs are purely individual. A medicine-song, a death-song, a love-song, is an individual possession sung only as a solo. Of course, about such songs there can be no question and to write them as harmonized is plainly false. Another large proportion of Indian songs are those used in dances; in these the purpose is to give time and rhythm. Each singer knows the song and each tries to sing it as the others do. Unquestionably, in the singing there will be individual failures to strike desired notes exactly, but the effort to do so is there. As the result of failure, there is more or less of blending and, from such blendings, it is quite possible that the idea of harmony arose but certainly in the beginnings disharmony must have been what was produced.

From poetry and song let us turn to instruments. Writers in general recognize three classes: instruments of percussion, wind instruments and stringed instruments. There has been some discussion as to the order in which these have developed. To us, the order given seems to be that of evolution. If we examine the musical instruments of modern savages, we never find percussion instruments absent; wind instruments are rather rare; of stringed instruments it is probable that only one, and that the simplest, is properly referred to savage peoples. The object of the first musical instruments was mere beating of time for the chanting and movements of the dance. Man is naturally equipped with instruments for this purpose in his hands. Few persons, who have never seen the clapping of hands as an accompaniment to song and dance, can realize both its appropri-

ateness and sufficiency. Paintings on the walls of Egyptian tombs represent this simple form of accompaniment. Women and children in African villages frequently greet the traveler at the edge of the village with song and hand-clapping in sign of welcome. It is but a step from the clapping of hands to the striking together of two blocks of wood or the beating of one object with another. Australian women beat time upon dried skins folded or rolled. Of course, such are capable of yielding but a single tone and are hence called monotonous instruments. Rattles, the simpler forms of drums, beating-sticks and gourds are examples of this group. Just as the hands precede all artificial instruments of percussion, so the mouth is the natural and earliest wind instrument. Cries of different kinds, whistlings, shrill expulsions of the air, these must have been developed before any notion of artificial whistles or horns arose. There is good reason to believe that the earliest stringed instruments are to be traced back to the hunter's bow. The twanging of the bowstring must have given the first suggestion of producing pleasant sounds from stretched cords. If space permitted, it would be interesting to carry back our notably developed instruments of the three classes to their most primitive and simple origins. All that we shall attempt to do, however, is to place before the reader two series of musical instruments used by barbaric peoples and representing a definite stage of development in the history of instruments in general. For this purpose, we shall consider the music of the ancient Aztecs and of the modern natives of the Congo Basin.

It is customary to speak of the Aztecs of old Mexico as if they were a civilized peple. Prescott somewhere states that the Spanish conquerors, in destroying their culture, destroyed a civilization superior to that of Spain at that time. It is only by the most reckless use of terms that any such statement is made. The culture of the Aztecs was remarkable and its study is most interesting. But it was not civilization; it was barbarism, barbarism at its highest point indeed, but nothing more. Poetry was in high favor with the Aztecs.

They had many kinds of songs and distinctly grouped them into classes, to each of which they gave a name. Thus, they had a class of straight and true songs, such as springtime songs, songs of the nobles, flower songs, songs of destitution or compassion and songs for the dead. Such was their passion for songs that there were singing teachers and schools for teaching songs. It is said that, sometimes in the market, when thousands of the natives had gathered from all the country round for trade, some one in the crowd would strike up one of the well-known songs; others joined in the singing until thousands swelled the volume of music, oblivious to all else. Of these old Aztec songs examples still remain and have been studied by various writers. They abound in poetical forms, bold and striking figures of speech, delicate and lofty sentiment.

It can hardly be claimed that the instrumental equipment of the old Aztecs was equal to their songs and poems in quality. A chief instrument was the huehuetl or upright drum. A magnificent specimen is preserved in the museum at Toluca, Mexico. It is almost five feet in height, made from a section of a tree-trunk carefully hollowed to a thin cylinder. The wood is hard, close-grained and rich in color; below, it is cut away into three supporting feet. The outer surface is beautifully carved with figures of men and animals and with symbols. Across the top is stretched a head of skin which is secured in place by pegs of wood. Huehuetls of this large size were always to be found in temples and the noise produced by beating on them was audible at a great distance. They were beaten on the occasion of human sacrifice to the gods. The Spanish chroniclers, more than once, refer to the mourning and sorrow which its sound produced in them, knowing that it probably accompanied the sacrifice of captive whites or Indian allies.

The Aztecs had a second drum, the teponastl; it may be called the horizontal drum. A billet was hollowed from below in such fashion as to leave a thin sheet of wood above the hollow; this was cut into two tongues attached only at

one end to the remaining block. As these differed somewhat in thickness and in length they gave different notes on being struck. The Spanish writers also mention in their lists of Aztec instruments one the name of which may be translated "the suspended vase." It was probably a bowl or vase of heavy wood, pottery or stone, which on being struck, gave out a deep, sonorous tone. A fourth Aztec instrument has been called "the notched rattle;" it was made from the long bone of a deer's leg, or from a human leg-bone. Across the shaft of the bone, a series of deep notches were cut, leaving the parts between projecting. Across this line of projections a thin bone or stick was rubbed. The sound produced we should not consider musical, but it was good beating of time. If, as is quite probable, the lower end of this notched bone was connected with some hollow object, as a gourd, a calabash or bowl, the musical quality would be greatly improved, as the object thus attached would serve as a sounding-box or resonator.

Besides the instruments which we have mentioned, the Aztecs used a suspended sheet of metal as a gong and had a great variety of rattles. They also had tinkling bells, and sometimes bells and rattles were united into a compound instrument. The Spanish writers mention the ayotl or turtle in their lists of instruments. The shell of the turtle or tortoise still figures as an instrument of music among various of the native populations of the Mexican Republic. Sometimes, it is the shell of a small fresh-water turtle, which is struck with a deer's horn; sometimes, it is the large shell of a land tortoise, which is beaten with a true drumstick. All the preceding instruments are percussion instruments, the simplest and earliest class.

Among the commonest relics found on old Aztec sites, are whistles and flutes of pottery. These are often of attractive forms. While the whistles give but one or two notes, the flutes supply a considerable range and their capabilities have been studied by various musical writers. Besides these there were bone flutes and reed pipes of various kinds. Com-

mon also among the Aztecs was the trumpet made of the conch-shell.

It is doubtful whether the Aztecs had stringed instruments. It is true, that today in the City of Mexico, or rather in its suburb, Guadalupe, on the occasion of certain religious dances, one may see a curious guitar made from the shell of an armadillo. A thin top of wood is fitted to the shell and, above it, a number of strings are stretched in the usual guitar fashion. The instrument today is certainly fashioned after European patterns. The dancers dress as Indians and insist upon using this instrument, because it is such as their fathers used before the Conquest. It is likely that they are in error. Yet, it is not impossible that, in the olden times, strings may have been stretched across an armadillo shell and twanged.

Such were the musical instruments of the old Aztecs. On the whole, they are precisely what we should expect, if the earliest instruments were those of percussion; if these were followed by wind instruments; and if the instruments with cords were last in the series of development.

Turning to the musical instruments of Central Africa, we find a great range of curious and interesting, though usually simple, instruments. No people take more joy in rhythm, in its manifestations of poetry, song and dance than the emotional blacks.

A recent writer has suggested a classification of the instruments of the Congo. He recognizes four classes: shaken instruments, beaten instruments, wind instruments, and instruments with strings or vibrating splints. This is practically the same classification we have given in the preceding discussion, where, however, we included the shaken instruments with the beaten ones. Here again the arrangement is from simple to complex and presumably from older and more primitive to later and more developed forms.

Very common throughout the Congo Basin are rattle balls which sometimes consist of a natural fruit containing dried seeds. The idea thus supplied by nature is developed in artificial wooden balls which contain rattling pebbles.

AN AFRICAN BAND.

From a photograph taken among the Bateke tribe, Central Africa, representing a favorite orchestral group of this primitive people whose music can not be otherwise than extremely monotonous. Three of the men are blowing into bottles and the quality of the sounds they produce can be easily imagined. The fourth is blowing a great horn made from a calabash gourd. The bottles are ornamented with strings of cowry shells and are furnished with straps by which they are carried upon the shoulders of the performer when not in use.

Besides these rattling balls there are true rattles with handles. Here again nature supplies ready-made instruments in the form of gourds or calabashes with long and slender necks which serve as handles. Round fruit containing their own seeds and mounted on sticks become good rattles. Sometimes two, three or four of these are thrust through with the same stick, thus giving a compound rattle. Many tribes make neat, globular cages of wickerwork, which are mounted generally each at the end of a stick and into which dried seeds, grains of corn or pebbles are placed. While usually single, two such cages may be placed one at each end of a handle, thus making a double rattle. In place of such a cage or wicker ball, the rattle is sometimes made of iron, a couple of iron pellets or rounded pebbles making the sound when the instrument is shaken.

One of the first things which the traveler notices in native villages is that pigs and hunting-dogs have each a wooden bell hung from a cord passed tightly around the body between the front and hind legs. Such bells are neatly made and their excavation represents much labor and a good degree of skill; there may be one, two or three suspended clappers made of wood. While these wooden bells are meant for service of a practical, rather than an artistic kind, the sounds they give are oftentimes agreeable. Iron bells are also common. They are all sizes, from miniature bells to bells a foot or more in height, and in shape they are something like old-fashioned cow-bells. Such bells as these and the iron rattles, which we have just described, are used for giving signals in the town, and among some tribes the springing of such rattles and ringing of such bells serve as notice that war has been undertaken and cause fear and terror to all women and children who may hear them. Common for use in dancing are great masses of dried seeds with hard, firm crust, which are attached to bands passing around the legs below the knees or around the arms at the elbows; as the wearer dances, these are shaken against each other, giving an attractive accompaniment to the movement.

Among the true percussion instruments we find sticks for clapping, tom-toms, drums, gongs, and the well-known and oft-described marimba. The simplest instrument of this series, which I have met with, is used by the Bafoma in the Upper Congo. Two blocks of wood, eight to ten inches long and between one and two inches wide, are somewhat excavated on the lower side. One of these blocks is taken in each hand and the under surfaces are struck together, producing a more sonorous and pleasing accompaniment than would be expected. As for tom-toms or wooden drums, they occur in an astonishing variety of shapes and sizes. A common form is made from a billet of wood, a section of a tree-trunk, perhaps two feet long and six or eight inches in diameter. This is flat on the under surface and excavated from above, through a narrow slit running the full length of the upper, curved surface. The edges of the slit form two thin lips of wood, which are beaten with sticks and give out a fair sound. While this kind of tom-tom, or wooden drum, may be as small as we have described, it may be of enormous size. As one goes up the river Congo, he finds larger and larger tom-toms until, in some towns on the upper river, he sees from one to several of these drums ten feet in length and a yard in diameter. Such drums are used, not only for giving music for a dance, but also for sending signals and communicating news from village to village, or to all the people in a town. There is actually a drum-language; not only can preconcerted code-signals be given, but personal names and words, the meaning of which is not known to the operator, may be transmitted. These great drums are usually placed upon elevations or on spots from which the noise may go unbroken to a distance; the message sent from one town is heard and understood in a neighboring community and thence transmitted further. A traveler can rarely reach a village unannounced. Long before his arrival the people know quite well who is coming, what his object is, whether he is friendly or ill-disposed, the make-up of his party, the character of the trade stuff he carries. All

this has been transmitted by these talking drums. In the Upper Kasai district a peculiar form of tom-tom is quite common. It consists of a wedge-shaped block of wood, long and narrow at the top, widening and broadening downward. The upper surface may be but an inch or two in width, while the bottom may be ten or twelve inches wide. The upper surface is, perhaps, two feet long, the lower may be as much as three feet. This whole block of wood is carefully chiseled out from above. The slit through which the work is done is narrow and great patience and care, and much time, are necessary for the excavation of the body of the block, through such a small and inconvenient opening. The excavating is done with iron chisels, which are attached to long handles of wood in order that the deepest parts of the excavation can be accomplished; a mallet is employed in pounding the chisel. In those districts of the Upper Congo affected by the Arab influence, we find another wedge-shaped wooden drum with slit opening at the top and excavated body. In this case, however, it is the upper slit surface that is longer, the bottom being little more than half as long.

The diversity of true drums, i. e., a box or case, containing air, over one or both ends of which a membrane is stretched, impresses every traveler in Africa. A simple kind consists of an earthen bowl or pot, across the open mouth of which a skin is stretched. The mortar, in which a woman pounds cassava, becomes a drum, if a membrane is stretched across the top. Both of these kinds of drum are common but still more so are various conical, bowl-shaped, or cylindrical wooden frames, each with a membrane at one end. The latter are frequently cut away at the lower end, in such a way as to leave three or four legs as supports. The instrument is practically the same as the huehuetl of the Aztecs. Frequently these cylindrical drums are three or four feet high and they are often decorated with carvings of the human face or figure, geometrical or matting-work designs and the like. There are many drums of graceful form, where the wooden body is shaped like an enormous goblet, or like

an hour-glass. The drums so far described are all supplied with but one membrane each, a skin stretched across one opening. Drums with two membranes, both ends of a cylindrical or hour-glass-shaped body being covered, are not uncommon. The methods by which these membranes are attached and held in place are varied and interesting as well as ingenious; sometimes pegs of wood are used, sometimes cords.

Among the most characteristic of African musical instruments are iron gongs like great cow-bells without clappers. These are sometimes a foot in height, each supplied with a handle for holding. They are beaten with sticks or staves. Very frequently two such gongs are united by a loop of metal, and, differing somewhat in thickness and size, give forth different notes when beaten.

Perhaps the best known of all African musical instruments in the marimba. This is truly a xylophone. A series of wooden blocks, carefully tested and fashioned to give forth differing notes, are lashed with cords to a wooden framework. The number of these sonorous blocks varies from nine or ten to fifteen or sixteen. They are arranged like the keys of our piano, from the highest to the lowest. Underneath each of these wooden keys is hung a gourd as a sounding-box, reinforcing and improving the quality of the note produced. The whole instrument is usually attached to a loop that it may be suspended from a support or hung to the player. Two sticks each headed with a ball of rubber are used for playing on this instrument. The music produced is lively and attractive. The marimba was taken by slaves from Africa into Central and South America where it still exists, being the favorite instrument of the common people. While it has been improved, and is, in those regions, at present made by white manufacturers, it is the old African instrument, but little changed.

In wind instruments the Congo native has trumpets and horns, whistles, flutes and ocarinas. The simplest horns are supplied by nature; all that is necessary to convert the

weapons of some antelopes into musical instruments is to cut a mouth aperture into the horn, near its tip. Such simple horns as these may be found everywhere throughout the Congo Valley. So, too, may be found horns made from elephant tusks; upon these, however, a greater amount of work must be expended by the maker. Some ivory war-horns are six feet or more in length; such are often decorated with carving. Whistles of all kinds of shapes and sizes are made of ivory or wood. They may be small round balls or hollowed sticks, or odd shapes, as human faces, or animal figures. The ocarina, common in the middle Congo district, is usually made of unbaked clay, molded by hand; something larger than a hen's egg, it is oval in shape and has six or eight holes pierced through the walls, which, by being covered with the fingers or opened, give opportunity for producing a considerable range of notes. Flutes of various sizes, varying in the number of openings, are common enough; they are made of wood or cane, and in some types are covered with the fur of animals.

The bichi or sanza is an omnipresent instrument. It consists in its more perfect forms of a neat sounding-box of thin wood, rectangular in shape, eight to ten inches long, four to six inches wide, and an inch and a half or two inches high. Upon its upper surface is a transverse bridge of wood to which is lashed a series of little flattened rods of steel. These rods are usually narrow at one end and broadened at the other. The narrow or pointed ends are caught firmly under lashings which hold them immovable. Just beyond this they rest upon the bridge and the broader ends project freely beyond it. The instrument is held between the two hands, by the sides of the box, so that the broad and flattened free ends of the metal rods can be made to vibrate by the thumbs. As the rods differ in length, they yield different notes on being vibrated. The instrument is ingenious; the sounds produced are sharp and sweet and a good player knows a fair series of combinations or tunes. The blacks play on this instrument as they walk through the village

streets or over trails, through the open country. In the forms of this instrument, as here described, the metal rods are usually made from the ribs of white men's umbrellas, beaten out to the desired breadth. Originally, in place of the hollow sounding-box, the body of the instrument was made of a single piece of board or of sticks lashed side by side, while the keys or vibrating rods were splints of bamboo. In these simpler forms, it is quite common to attach a gourd or calabash beneath the instrument, to serve as resonator.

This instrument, of course, introduces us to the stringed instruments, of which the African has an astonishing range of forms. He makes and uses instruments like guitars, mandolins, lyres and zithers. They range from instruments with a single string to those of ten or twelve. The sounding-box may be a gourd, a wooden bowl, a box, a turtle-shell. Such instruments are favorites with the strolling minstrel, a person encountered over a wide area in West and Central Africa. Such minstrels go from town to town, improvising songs, which they accompany with their stringed instruments. In these songs they recount the brave deeds and high qualities of the local chieftains, who, of course, give them their due reward.

Not only are there individual professional minstrels in Central Africa; there are also trained bands of music. For example, among the Bateke, one may meet a group of three blowers on bottles, and a manipulator of the great calabash horn; or he may find a local chief with several of his fellows playing in honor of their fetishes. The chief blows into a leopard-skin-covered calabash, while two of his companions play five-stringed guitars, and the third rubs a stick across a notched piece of bamboo. Among the Bacongo, bands may be heard at evening practising funeral music; two, perhaps, are beating drums, one rattles, while the rest blow ivory horns that give forth deep, hollow, dismal sounds.

Time fails for touching on the dance. Its importance among lower races cannot be overemphasized. They dance on every possible occasion. Primitive dances are gymnastic

or mimetic; in many of them magic is involved; many of them are purely and deeply religious. Grosse has discussed the whole subject most interestingly. He shows that the dance serves many purposes: (a) it gives an outlet for energy; (b) excites the demand for rhythm; (c) gratifies the imitative impulse; (d) acts as a discharge for violent emotions; (e) becomes a means of gratifying or influencing the supernatural beings; (f) acts as a sexual excitant. As can be seen, its social influence in savagery and barbarism is profound.

CHINA

CHINA

LUELLA MINER.

No other nation has exalted and practised any art for long ages and made such poor attainment in it as have the Chinese in the art of music. This may in a large measure be accounted for by the peculiar genius of the people. Like their system of education and civil service examinations, their music was considered perfect. Why should they waste energy and discredit their ancestors by attempting the improvement of perfection? China's awakening has changed her views on music, as well as on other matters, but it is the time-honored viewpoint which interests us chiefly and claims greatest attention.

There is hardly an important function in Chinese life, public or private, in which music, so-called, does not play a part. Long before Apollo demanded a lyre of his nurse, China had her Bureau of Music, a department of the Board of Rites. So ancient is the Chinese art that only tradition can tell of its origin. But when the gods came down to the Middle Kingdom bearing the gift of music, they failed to teach the distinction between it and noise; so for millenniums the native music has been noisy, but any Occidental dweller in a Chinese city or village will tell you that few of their noises are musical. It seems to be a principle with them that there should be no motion without sound. For genera-

tions the shrill creak of the wheelbarrow has screeched through the land. The springless carts rattle and bang over the rough streets. The boat and sedan-chair may seem made, perhaps, to glide noiselessly through water or air, but the monotonous, motion-timing song of the boatmen as they track or row, the ever-varying cries of the chair-bearers as they hurry through crowded thoroughfares and over obstructions or shift their heavy load, add to the nerve-racking composite of sound. Here comes along a donkey with its rider or its loaded panniers, and a clattering bell is about its neck. If a party hiring donkeys for a ride along country roads wishes to banish this ear-torture, in order to enjoy the delights of conversation and the song of birds, the donkey driver may be induced to remove the bells, but any shortcomings of the little beast will from that time forth be laid to the lack of his accustomed inspiration.

The jinrikisha has come from neighboring Japan, but as its natural construction makes it virtually a noiseless vehicle, in Pekin a piece of tin is attached to the wheel in such a way that it rattles, and thus relieves the man who pulls of the necessity of constant vocal exertion.

Now the western carriage and automobile are being introduced. Will they long be permitted to make their way over China's modern macadamized streets without having added to them some special device calculated to contribute to the racket? Perhaps it is because of this feeling that there should be no motion without sound that even the pigeons are not allowed to wing a silent path through space, little whistles being fastened under their wings so that the flight of a flock sends down a strange fascinating whir to bewilder the uninitiated.

"Music hath charms to soothe the savage beast," we of the West say, but the Chinese have a use for music designed to be the reverse of soothing. The night before a wedding a band comes to "sound" the house to be occupied by the newly married couple, that all demons and evil influences may be driven away. Unless the good angels have peculiar

taste in music, the marvel is that they are not driven away instead.

In official life there is something akin to this brass band performance, though even the Chinese would scarcely dignify it by the name of music. The functions of the officials connected with the Bureau of Music are "to study the principles of harmony and melody, to compose musical pieces, and form instruments proper to play them, then suit both to the various occasions on which they are required." Here truly is scope for the talents of Wagners and Mendelssohns.

But if any earnest study has ever been given to the principles of music, the results are neither harmonious nor melodious to the western ear. To the Oriental, Chinese music seems to speak a language which to other nations is unintelligible. He hears not a din of discords, but martial strains which inspire him to deeds of daring. Sounds which seem calculated to produce madness, diminish his grief and increase his joy. Confucius in one of his walks abroad, heard a tune so entrancing that for many days he could not distinguish the taste of food. In the teachings of this great sage music is given a high place, especially for its power "to make the whole world kin."

The Chinese classical writers recognize sound as democratic. Sights may be reserved for the elect, but music floats on the wings of the wind to delight prince and peasant alike. So it is said of a certain king who shared his spacious parks and other pleasures with his people, that when they heard the music of drum and fife as the king started on a hunting expedition, they raised their dejected heads, exclaiming joyfully, "Our King delights in music," and the king's joy was the people's. Another king whose life was not exemplary, either as man or ruler, confessed to Mencius that he had a weakness for music, and the wise man exhorted him to delight only in the best music, which would elevate him and tranquilize the state.

"The principles of harmony and melody" find it hard to assert their authority in a system of musical notation

which, as a rule, recognizes only six tones, ignores semitones and knows nothing of the technical harmony and counterpoint. But the Chinese system, however unscientific it may appear, is extremely complicated. In instrumental music bewildering marks indicate how the string is to be played, the fingering for each hand and other details not usually noticed in written music. And these are found even in the books for beginners. In fact, the art is made so abstruse and difficult that playing by note is almost unknown and the faculty of playing by ear illustrates the superiority of the Chinese memory. The Chinese orchestra carries no tripods, and while its playing by ear is unvaried, and so presumably accurate, the result violates all the western laws of harmony. Their staff, if such it can be called, written perpendicularly, with no distinction of keys and with the length of time given to each note indicated at the side, would be recognized as music by none of the gods on Olympus.

The second duty enjoined upon the officials in the Bureau of Music is "to compose musical pieces." In this they have, perhaps, been as successful as the average court poet of other lands has been in producing poetry according to the calendar. But in China, as elsewhere, neither composers nor poets are created by official appointment or imperial decree. The muse pays little heed to municipal commissions or royal commands. The recognized tunes among the Chinese are many, however, and some have been handed down from ancient times. "The Jasmine" is a pretty little tune to which a missionary has set the words of an original hymn. Although the Chinese have produced many books on music, the contents of but few of these are known to the western world.

In "forming instruments proper to play" these tunes the Chinese have accomplished more, as seventy-two different instruments are recognized, but here, too, quality is far below quantity. At a first-class funeral or wedding the orchestra is supplied with stringed instruments, wind instruments and instruments of percussion. One's first impression, when the band strikes up, is that it is made up entirely of drums, cym-

bals, gongs and tambourines. Upon the great gongs fall regular, rapid blows, and the drums rattle in, each one seemingly going its own gait, though the players would assure you that there is method in their madness. They are all there, big drum, little drum, middle-sized drum, for according to Chinese chrestomathy there are seventeen kinds of this one instrument, though several of the queer-shaped kinds are seldom seen. Cymbals are not only heard in a band, but graded sizes are suspended in a frame, and the cheerful jingle made by striking them is much enjoyed.

Although in the ordinary funeral, wedding or theatrical performance, drums and gongs are most in evidence, Chinese musical science is devoted chiefly to stringed instruments. The Chinese Apollo would not have demanded a harp, but a pecular seven-stringed instrument called a "chin" (pronounced jin) which, being literally translated, is a "prohibitor," for it "curbs and suppresses evil passions, and rectifies the human heart." This is the instrument held in honor by the literati and celebrated in classical literature. Over a doubly-curved board are stretched seven silken strings secured by pegs on the lower end, passing over a bridge near the board end, then through holes to the opposite side of the board where they may be tightened by nuts. The sounding-board is divided by thirteen studs; and one who has made a careful study of the instrument writes: "The length of the strings is divided first into two equal parts, and then into three, and so on up to eight, with the omission of the seventh. The seven strings inclose the compass of a ninth, or two fifths, the middle one being treated like A upon the violin, viz., as a middle string, and each of the outer ones is tuned a fifth from it. This interval is treated like our octave in the violin, for the compass of the 'chin' is made up of fifths. Each of the outer strings is tuned a fourth from the alternate string within the system, so that there is a major tone, an interval tone less than a minor third, and a major tone in the fifth. The Chinese leave the interval entire, and skip the half tone, while we divide it into two unequal parts. It

will, therefore, readily appear that the mood or character of the music of the 'chin' must be very different from that of western instruments, so that none of them can exactly do justice to the Chinese airs. One of the peculiarities in performing on the 'chin' is sliding the left-hand fingers along the string, with the trilling and other evolutions they are made to execute."

Far more common than the aristocratic "prohibitor" is the common two-stringed or three-stringed fiddle or "hsien," a rude rebec, whose nerve-rasping strains may be heard in almost any Chinese village. The two-stringed variety is as difficult to play as it is simple in construction, as the bow must pass between the two strings, which are near together. The unskilled player frequently scrapes the wrong string. This rebec consists of a bamboo cylinder, in which a bamboo stick supports the strings, which pass over the bridge on the cylinder. The three-stringed fiddle has a lower, more subdued tone, while a four-stringed variety, more like western models in construction and played by striking the strings sharply with the plectrum or finger-nail, gives a more enlivening note. The traveling musicians and blind ballad singers carry another four-stringed variety shaped like a balloon.

Chinese books describe various stringed instruments played with plectrums, the number of strings running as high as thirty. The strings are of silk or metal. The failure to discover the merits of catgut may account for the poor results obtained by the Chinese, who have devoted both science and skill to their stringed instruments.

The Chinese have both the piano and the organ in rudimentary form, but not in common use. The former resembles the dulcimer in construction; the latter may have been handed down from the days of Jubal. Williams describes it as follows:

"It is a hollow, conical-shaped box, which corresponds to a wind chest, having a mouthpiece on one side, and communicating with thirteen reeds of different lengths inserted

in the top; some of the tubes are provided with valves, part of them opening upward and part downward, so that some of them sound when the breath fills the wind box, and others are only heard when it is sucked out and the air rushes down the tube to refill it. The tubes stand in groups of four, four, three, two, around the top, and those having ventages are placed so that the performer can open or close them at pleasure as he holds it. By covering the first set of holes and gently breathing in the mouthpiece, a sweet concert of sounds is produced, augmented to the octave and timelock, as the force of the breath is increased. By stopping certain groups, other notes, shriller and louder, are emitted and any single tube can be sounded by inhaling the wind from the wind box and stuffing the other holes. It is a simple thing, and no doubt among the most ancient of musical instruments, but it possesses no scope, or means of varying the tone of the tubes."

Of wind instruments the most common resembles a very long flute; it is simply a bamboo tube with ten holes, six of which, placed near together, are fingered. The absence of keys and the violent blowing when it is played, make it give out harsh, piercing notes, yet in an orchestra the tones of the different flutes seem to modify and subdue one another.

In a full Chinese orchestra, the one sound which succeeds in dominating the noisy instruments of percussion is a deafening clarinet, with a copper bell on the end and a copper mouthpiece which is blown through a reed; one of the six holes used in playing is stopped by the thumb. A most curious flageolet of less strident quality is sometimes played upon by the nose. The Chinese horn usually has a shaft which can be lengthened or shortened like a trombone. Its sound is as sepulchral as those of the other wind instruments are shrill. Of this type there are several varieties, all of which add a booming note to the orchestra. They are far more common than formerly and as modern drill is introduced into the Chinese army and the range of tunes played is increased, music may indeed inspire the people to martial deeds. Even

now the bugle-notes heard every morning floating over the cities are not unpleasant.

Many occasions on which music is used have already been referred to. No one can wed or be buried properly without a brass band procession and the wedding or funeral gives several days' employment to the performers on instruments. It might also be said that the Chinese come into the world to the accompaniment of a brass band; for every child should have a party when he is a month old, and what is a party without a band? It may be omitted at this and at ordinary birthday celebrations, but it is a token of poverty either of the soul or of the pocketbook.

Clanging, banging and tooting must accompany all theatrical performances and the entertainments of conjurers, even though the words of the speaker are drowned in the din. In sleight-of-hand performances, the racket serves to divert the attention of the audience at critical points.

Music in China is not the handmaid of religion, for though instruments are heard in religious processions and Buddhist priests sing a rude chant, no music, either vocal or instrumental, is employed in connection with solemn religious rites in the temples. As the worshiper pays reverence to his departed ancestors, the smoke of incense floats upward silently, and it is in solemn silence that the Emperor, as high priest of the nation, ascends the marble altar under the open sky and worships heaven.

Vocal music is not supposed to have the merit of restraining the passions, and many of the Chinese ballads are sensuous or even sensual. Even where the poetry simply sings the praises of nature, the scholarly class have not, in the past, considered the singing of it as elevating. In every city there are noted, or rather notorious singers; they are not the daughters, wives, and mothers in homes, but are the destroyers of homes, for music, as voiced by women in China has, as a rule, been the medium of passion rather than of purity and love. In the theatres and on the streets, men may be heard singing in a high falsetto, or in a strange

recitative. The impression is that there is something inside the man making the noise, not that the man himself is singing. The fact that the words are not enunciated distinctly, thus making it difficult to catch any meaning, while the lips and face are immobile, accounts in part for this effect. The tune also is elusive; the westerner who thinks he has caught it by ear and can produce it, is usually surprised by failure. There is a minor note even in the music intended to be joyous, but sometimes the note becomes so shrill that the minor is lost in the ludicrous.

Although the Chinese vocal music is not often pleasing to the ear, much skill and training are devoted to producing these effects. Soft, minor strains, with weird, unexpected endings, are not unpleasant, neither are the motion-songs of laborers. Sometimes these are merely a singsong sentence, oft-repeated, like the call of the boat-trackers, or the timing song of those who pound foundations for buildings, but the latter class have also long legend-poems which they rehearse in what might be called concert-recitative, the plaintive tones, now high, now low, blending with the thud of the pounding stones. The Buddhist chanting is another example of concert singing. "Hark from the tombs a doleful sound," describes this temple chanting. The bass of the old monks is most sepulchral. Among the boys who are being trained one often hears a clear, high alto or tenor. But the Chinese in the past have known nothing of part-singing.

Such has been music in old China. But in schools where boys and girls have been trained by Europeans and Americans there have been for decades foreshadowings of a new era. The Chinese are a nation of music-lovers. In a mission church, every one tries to sing, and where the audience is made up largely of men and women whose hymn-singing was begun in middle life, the medley of discords is indescribable. But in a boarding-school where young people can have years of training, Chinese ability in music is fairly tested. In some of these schools simple oratorios are well rendered, and the singing of the "Hallelujah Chorus" from "The Messiah"

would thrill the heart of any lover of music. A gentleman who had traveled around the world visiting mission schools, heard the students in a girls' school in North China sing "The Lord Is Mindful of His Own," from Mendelssohn's "St. Paul," and said with tears in his eyes, "That is the best singing I have heard since I left New York." In instrumental music also Chinese young people are apt pupils.

There are several bands in China which have been trained in western music on western instruments. The best known is Sir Robert Hart's band in Pekin, an important adjunct of life at the headquarters of the Customs Service. While these bands cannot compare with a good western orchestra, the results, considering the amount of training which has been received, give great promise for the future.

In "New China," music, both vocal and instrumental, will have a large place. Educators value it highly for its stimulating effect and in the government schools there is a great demand for song and tune-makers, patriotic songs being especially desired. He who makes the songs for this great Empire will have scarcely less influence than he who makes her laws. The largest music house in Shanghai is taxed to the utmost to supply "baby organs" for Chinese schools, and organ factories are being started in other cities.

China is getting much of the "western learning" at second hand from Japan, and this is to be regretted as far as music is concerned, for although Japan has been in advance of China in providing school and patriotic songs to meet the new demand, in musical ability her people do not equal those of the Flowery Kingdom, and her system of music resembles that of old China.

The great Eastern Kingdom will soon prove herself able, however, to appreciate the best that Germany and the rest of the world can give her. And, while in the reform scheme of government there may be no Bureau of Music with functions so vast as in olden days, government patronage may help China to contribute a not unworthy part to the music of future centuries.

JAPANESE KOTO.

The koto has a narrow sound box sometimes eighty inches in length with a convex upper surface, and is furnished with four low feet which rest on the floor when the instrument is to be played. A large number of strings of tightly twisted silk soaked in wax are stretched from end to end of the instrument and pass over little movable bridges. In producing music the strings are plucked with tsume which are worn upon the fingers of the right hand and which can be clearly seen in the illustration.

The instrument is very difficult to master, and in order to become a finished performer, instructions must begin in early childhood. There are many varieties of kotos, the number of strings each possesses being the chief individual characteristic.

JAPAN

JAPAN

Hilton Pedley.

After General Kuropatkin, of the Russian army, had visited Japan, shortly before the great war of 1904-1905, he is said to have remarked that Japan's utter lack of musical taste was an insuperable barrier to her ranking among the first nations of the earth. Today the little island country does rank among the first nations, as Kuropatkin has learned to his cost; but whether this has come about because of a genuine musical taste, or in spite of its absence, is quite another matter.

In the opinion of the writer, the Japanese have a taste for music, but not necessarily for that which passes as music in western lands. Let a western prima donna begin to sing "Home Sweet Home" to an audience composed partly of Englishmen, and partly of Japanese who have never listened to foreign music before, and while the Englishman would be using his handkerchief to wipe away the tears that come unbidden to his eyes, the Japanese would be stuffing the white fabric into his mouth to keep from exploding with merriment. Reverse the situation, however. Let the singer be Japanese and while the Japanese part of the audience would have every nerve drawn tense in response to the performer on the platform, the Englishman would feel the same emotion which a backyard serenade from his neighbor's cat would call forth.

Again, the playing of Japanese and of imported instruments before an audience similarly composed would be likely to produce kindred results. The Englishman would consider that the Japanese performer was treating him to a series of funeral dirges, while the Japanese at his side would earnestly wonder what possible pleasure there could be to the Englishman in the rowdy-dow that was being raised by the man at the piano or organ. Such an audience could not possibly give an unanimous judgment concerning the respective merits of Japanese and English music. On general principles, however, it is probably safe to say that no nation that has sung songs and played instruments for two thousand years can be called unmusical; and, it may be added further, that we may learn much from the study of the history and present condition of such a nation's music.

In contrasting the music of Japan with that of the West, it must be remembered that, until recent times, loyalty, pariotism and war have been the favorite themes of both singer and player. The result has been simplicity, intense seriousness, and a melancholy strain that produces a weird effect upon the unaccustomed ear. Even in the songs of the dance one misses the lightness of touch and the note of hilarity so characteristic of similar songs with us.

All tunes and songs are played and sung in one part only. Thus, in choruses, unison rather than harmony is the result, making one realize a dull monotony of sound that becomes decidedly tedious before the concert is over.

The instrumental music is suggestive of one-finger exercises on the piano, or the tuning of an obstreperous fiddle, while in singing, the voice is trained to such an artificial pitch, both in the upper and lower registers, that a harsh rasping effect is produced. One misses the mellowness and roundness so noticeable in the well-cultivated western voice.

Some two hundred years before the time of Christ, so goes an ancient Chinese song, musicians and their music came into Japan from China through Korea, that gateway of so much of Japan's past civilization. From that time until some

three or four hundred years ago, there were several renaissances of the art due largely to the influence of wealthy Japanese patrons, famous among whom was Lugawara Michizane, the patron saint of all school children in the Empire today. During these renaissances, much new music and many new musicians came into the country; a goodly number of Japanese youths were sent to the mainland for study; the court was generous in its encouragement; and it is said that at least one emperor was as skilful in making as in playing the instruments in his possession.

At the beginning of the Japanese feudal system some three centuries ago, communication with the mainland practically ceased and music seemed likely to decline. Thereupon the court took the matter up in earnest, establishing what might be called a school of classical music, Korean in origin and carried on by Koreans, and this became the standard for the country at large. During the period of the feudal system, great progress was made in the art, so that at the beginning of the present Emperor's reign, forty years ago, more than a dozen kinds of musical instruments were in use throughout the Empire; while, as to songs, their number was legion, ranging from those of a most technical nature sung by Tokyo professionals to the " hayari-uta " familiar to every peasant in the mountain hamlets.

From among musical instruments we select seven for special mention, representatives of the three varieties, stringed, wind, and percussion. Of the wind variety, the " Fue " is the longest in use, dating back to very ancient times. It is about the size of our own flute and, like it, is played from the side. The " Shakuhachi " is peculiarly the blind man's property and comfort, is played from the end, and its round full tone resembles somewhat our clarinet.

Of the stringed instruments, the " Koto " comes first in point of age and quality. Years are needed to become at all proficient in its use and, like the "Shakuhachi," it is preferred in private gatherings and on public occasions when music of a quiet and serious kind is desired. As a Japanese friend

recently remarked to the writer, " No Japanese can be boisterous while he is listening to the ' Koto ' or ' Shakuhachi.' "

The " Samisen," most popular of all, attracts first the attention of the stranger. It is in evidence everywhere. Alone, or in unison with other instruments, it charms alike the theatre-goer, the audience at a public concert, the crowd of revelers surrounded by dancing-girls, and the children who gather eagerly about the strolling player in the street. Like cards, however, it has a bad name, for it is too often associated with the training of a child in those accomplishments which fit it for a life of shame on coming to maturity. The " Biwa " is similar to the " Samisen " in shape, and is preferred for accompanying songs of warlike deeds.

Of the percussion type, the " Taiko " is the largest of all, and is beaten with two sticks as it stands on end. The " Otsuzumi " is next in size. It is held by the left hand over the knees, parallel to the body, and is struck smartly with the right hand. The " Kotsuzumi," smallest of the three, is held by the left hand over the right arm, at right angles to the body, and is struck from beneath by the fingers of the right hand.

Among widely-known songs, the national anthem takes, of course, the first place. It is very short, is always sung twice in succession on such occasions as the opening and closing of the school term, graduating exercises, and official celebrations of a national character and is sung invariably in a spirit of reverence and in an attitude of profound respect.

Below we give the song and its meaning:

Kimi ga yo wa
Chi yo ni ya chi yo ni
Sazare ishi no
Iwao to narite
Koke no musu made.

A thousand years of happy life be thine!
Live on, my Lord, till what are pebbles now,
By age united, to great rocks shall grow,
Whose venerable sides the moss doth line.

(Chamberlain's Translation.)

Another general favorite is one expressing hearty congratulations on such occasions as a wedding, the erection of a new house, or the return of a son from abroad. It reads:

Tokoro wa takasago no
Ono e no matsu mo
Foshi furete,
Oi no nami mo
Yori kuru ya.

The meaning is:

No spot like this unless it be those slopes where grow the hoary pines, or those far-reaching shores where roll the many waves of ocean.

The pine and the sea represent good fortune at its best.

So far we have written of music as it has existed and does exist entirely apart from western influence. Coming to the introduction of the western type, we marvel at the transformation in less than fifty years. As yet, there are no Mozarts or Pattis to be heard, but both quickly and surely Japan is approaching the time when her modern musicians may aspire to the position in their profession which Togo has secured in his.

Until 1880, the music of the West was known to the Japanese only through the foreign legations, the business and professional men of the open ports, the missionaries, and Japanese travelers returning from abroad. The missionaries, especially, did fine pioneer work, for their close connection with the people, and the necessity for music in religious work, left them no choice but to teach on every available occasion. Twenty-seven years ago, the government invited Professor Mason to come over from the United States to establish a technical school of training in Tokyo. From that time on the interest has deepened and widened. Training-schools have been multiplied, pupils have increased, some excellent performers have been graduated, and today there are many pupils of both sexes devoting themselves to special study in New York and other places abroad. In Tokyo, there are two

or three well-known vocalists of either sex, and not a few experts in piano and violin; several fine string bands may be heard; and as for those who can play creditably upon the reed-organ, their name is legion.

The use of the organ is the best seen in the schools, from the primary grades up to the normal and middle courses. There are at least two or three of these instruments in every primary and grammar department; about the same number in the middle schools; and anywhere from fifteen to twenty in each of the normal and higher girls' schools.

The Imperial Government at Tokyo is now going further than that of any other nation, in that it selects promising students who are sent to foreign music centers at the expense of the government with the expectation of their returning to Japan and assisting in the elevation of the standard of music. Within the last few years the result of this foreign study has become more and more apparent by the gradual adaptation of Occidental tunes and methods of teaching. More stress is placed upon vocal music and the ability to read at sight than upon the performance of instrumental music.

Practically all the graduates of the normal schools read simple music at sight, and are thus competent to teach the rudiments of the art to the forty or fifty children who may come under their instruction. To enable these young teachers to do their best work, the Educational Department has prepared a series of text-books for the different grades and classes, and thus is laid out a course which beginning with simple, short, one-part songs, gradually leads up to those more complicated until finally we have, in the highest grades for girls, four-part songs complete.

A glance at these text-books shows us that nature-songs hold first place. Besides these, however, devotion to parents, kindness to animals, thoughtfulness for others, respect for learning, loyalty and patriotism, are well represented. The songs and tunes seem to have been well selected, and without doubt the boy or girl who passes through the whole course, from primary to middle, will acquire a taste for music and

an understanding of it such as the writer of this article never dreamed of in his schoolboy days, and such as few American children, perhaps, are acquiring today.

In bringing this brief survey to a close, it is but fair to say that, as yet, young Japan puts more lustiness than skill into his singing; that the voices for the most part still sound harsh and heavy; and that the instrumental performances of the most enlightened are still far below the western standard. But any one who has seen the tremendous enthusiasm of the school children as they shout their marching songs, or who has listened from early morn till dewy eve to the patient, plodding organ-strumming of ambitious schoolgirls, will not fail to see in this enthusiasm and patience the promise of a rapid development.

KOREAN ORCHESTRA.

In Korean orchestras there is no definite relationship among the instruments. One band may contain one set of instruments and another an entirely different combination.

Their music is very different from ours and not appreciated by westerners and their instruments are primitive though they were familiar with music and musical instruments long before we were.

KOREA

KOREA

HORACE N. ALLEN.

To westerners, Korean music, both vocal and instrumental, resembles that of China and Japan. Yet the Chinese and Japanese recognize a distinct difference and, naturally, prefer their own music. While the Japanese are indebted to Korea for their ideas of music, as they are for their beginnings in most other arts, this particular art has been so altered in transition and improved upon in the estimation of the Japanese, that the latter now profess to care little for the Korean music of the present day.

Koreans are not admirers of our music; it seems to them to be too fast and noisy. On the other hand, the Korean gamut differs so from the European scale as to produce an effect discordant to the western ear. In this connection, I remember an amusing incident that occurred at Seoul in 1887, when an American admiral was making a visit of ceremony to the Korean court. He brought with him, for this occasion, the brass band of the fleet. These musicians were taken to the palace to play for the ruler of the country at an elaborate state banquet given in honor of the admiral and his staff. The band, unfortunately, was placed just outside the king's windows in a little courtyard surrounded by buildings, which so confined the sounds that the noise was simply deafening.

After submitting to this torture for a long time, the poor king asked that the musicians be taken away, but his sense of the courtesy the visiting official had attempted, induced him to base his request upon the plea that the men had played long and must now be tired, while a supper had been prepared for them and was at that time awaiting their attention. The admiral was equally courteous, however, and would not hear to the men being tired and ordered them to continue playing. The situation was finally made clear and the men were called off.

The king showed his sense of humor, however, by paying off the compliment in kind, for he sent his loudest band of music, that known as the military band, to serenade the admiral at three o'clock the next morning, and gave orders that the musicians should be similarly placed as had been those at the palace. Now the admiral was unable to retire until after midnight and, in order to catch the tide, he would be obliged to leave the American Legation at four o'clock the next morning. Just as he was dropping off to sleep, this wretched music started up in a little courtyard off his bedroom, and the courtesy he had shown the king was fully repaid in kind.

While Korean music differs so greatly from our own, the natives soon master our system of music, as was seen recently when a German musical instructor succeeded after three months' training in having a band of Korean musicians perform creditably the national airs of the countries represented in Korea. These men had never seen a foreign musical instrument before they entered upon their period of instruction.

Korean bands of music are made up of varying numbers and of different instruments. An ordinary band, such as may be seen and heard at festive gatherings, will consist of a flute, two fifes, a stringed instrument of the nature of a violin and two drums. One of these drums will be of the hour-glass pattern, the operator tapping the head with his fingers. The "violin" is merely a long stem passing through a hol-

low segment of bamboo, the end of which is covered with parchment. Long keys project from the other end of the stem and the instrument is played by using a bow.

To this list of instruments may be added another of the style of the Japanese koto, being a long piece of timber, four to six feet in length, more or less elaborately ornamented and provided with six strings arranged on nineteen frets variously disposed. This is laid on the floor and played with a plectrum. An instrument similar to the zither is also in common use.

The so-called military music is rendered by a band with a different set of instruments from those above described. In this case there will be four to six short horns having a flaring base, a sort of trombone, a couple of drums and one or more pairs of cymbals. This "military" music is somewhat noisy and rasping when heard close at hand, but heard at a distance it is decidedly pleasing, having somewhat the effect of Scotch bagpipes.

In former times, a pretty custom prevailed in Korea. The state of the country, peaceful or otherwise, would be signaled in from the borders to the palace, by means of fires built at evening by watchmen stationed on convenient mountain peaks. These fires would be seen by the watchman stationed on the evergreen-clad mountain facing the palace at Seoul on the south, and he would light the requisite number of fires on his little altars in full view of the watchers at the palace; then three old, gray-bearded men would enter the royal presence and, bowing to the ground before their king, they would announce the message of the fires. The great bronze bell in the center of the city then would toll for the evening closing of the massive city gates, which closing would be attended by the bagpipe-like music of the military band stationed at the yamen of the governor of the city. After the gates were shut to the accompaniment of this weird music, the men-folks were obliged to stay at home, only officials and their servants being allowed on the streets, which were given up to the women until the opening of the gates with the recurring dawn.

Korean musicians have been heard in the United States. The royal band of twelve musicians was sent to the Columbian Exposition at Chicago in 1893, owing to a misunderstanding in interpreting an invitation from Washington for Korea to take part in a musical congress to be held at that time and place. As it was, the musicians performed in the presence of President Cleveland at the opening of the Exposition and were started back to their homes the next day. Their music was considered very weird and quite beyond the comprehension of those who listened to it.

The list of Korean musical instruments as given by various foreign writers on the subject may be summed up in the following as comprising the better known pieces: drums, large and small, drum-shaped and hour-glass-shaped; cymbals of several shapes and sizes; gongs; castanets; bugles; trumpets; horns, long and short but not curved; flutes, fifes; long collapsible instruments resembling the trombone; the koto; instruments called guitars, from a fancied resemblance; the mandolin; the zither, and violin, of three and five strings. Be it said that the resemblance of these instruments to their western prototypes is not very striking and has reference more to the shape than to the sounds produced.

Probably the Korean music most agreeable to the western ear, is that produced by the flute, which is not unpleasant, especially when heard at a distance.

The vocal music of Korea seems to give the natives very great satisfaction, since they are pretty sure to break out into song upon all suitable occasions. A Korean walking along a lonely road will be almost sure to beguile the way with song, as he will when sailing along in a boat or even riding horseback. All feasts, however informal, must have a musical accompaniment or be followed by music, if only the singing of the guests. The ever-present wine but adds to this tendency. Coolies unloading vessels keep time to a chant, and workmen tamping a wall or foundation always have a leader and a very enthusiastic chorus. The songs they execute are decidedly melodious and almost always impress the

foreigner favorably at first, though the constant reiteration day after day, of the same chant, makes it unbearable in time.

Drums are beaten before a vessel sets sail in order to drive off the evil spirits. The female exorcists known as mootang, sing and dance to the music of drums, cymbals and other instruments, the drum being the principal one, as they perform their incantations for the purpose of driving away the evil spirit that causes smallpox and other diseases.

Of course, all such occasions as weddings must be graced with music. There is music suitable for funerals. The birth of a son is attended, or announced, by deafening music. Itinerant performers may be seen frequently on the streets and roads and none of them ever seems to fail to draw a crowd, whether the performer sits and taps a drum as he sings or chants, or stands and elicits mournful strains from a flute.

Koreans delight in beautiful scenery and they have a wealth of it in their picturesque country. On any fair day bands of pleasure-seekers may be seen on the hills or mountains, or by the streams, and the beauties of the surrounding nature will surely cause such to break out in suitable melody, which, heard through the trees or over the quiet waters, is usually agreeable.

The most common of such folk-songs, and one that will be surely heard on even a short journey in Korea, is a pretty refrain with a swinging meter that begins like this:

Ah-rah rung. Ah-rah rung. Ah-rah rey oh.

There are supposed to be seven hundred and eighty verses. Mr. Homer B. Hulbert has attempted a translation of some of the words into verse. I will borrow the verses from his article published in the Korean Repository for January, 1896.

On Sai-Jai's slope in Mun-gyung town
We hew the paktal namu down
To make the smooth and polished clubs
With which the washerwoman drubs
Her master's clothes.

I cannot from my good man part,
To say good-bye will break my heart.
See here, I have him by the wrist.
However he may turn and twist
I won't let go.

I asked the spotted butterfly
To take me on his wings and fly
To yonder mountain's breezy side.
The trixy tiger-moth I'll ride
As home I come.

The good man lingers long away.
My heart is sad. I fear — but, nay,
His promise, sure, will hold him fast.
Though long I wait, he'll come at last.
Back! fruitless tears.

The translator says "This is all sad doggerel when put into English. The Korean flower is gone, the aroma dissipated."

In the same article the writer says of Korean vocal music, that it is divided into three classes: the classical style, the popular style and an intermediate grade; the first or classical style being characterized as extremely andante and tremuloso and being punctuated with drums. By this he means that the drum is struck from time to time, to indicate to a singer a change of note. His criticism is that Korean singers are inclined to put too much time on one note without taking breath.

The foregoing song is a sample of the popular style and Mr. Hulbert gives the following as an illustration of the classical style:

O! Mountain Blue,
Be thou my oracle. Thou stumbling-block to clouds,
Years have not marred thee, nor thine eyes of memory dimmed.
Past, present, future seem to find eternal throne
Upon thy legend-haunted crest. O Mountain Blue,
Be thou my oracle.

O! Mountain Blue,
Deliver up thy love. Name me, this hour, the name

Of him most worthy — be he child or man or sage —
Who, 'neath thy summit, hailed tomorrow, wrestled with
Today or reached out memory's hands toward yesterday.
Deliver up thy love.

O! Mountain Blue,
Be thou my cenotaph; and when, long years hence,
Some youth presumptuous shall again thy secret guess,
Thy lips unseal, among the names of them who claim
The guerdon of thy praise, I pray let mine appear.
Be thou my cenotaph.

The translator says of this, "Like many songs of this class, it has three stanzas, in other words, a drama in three acts. Here we have a purely Korean picture, a youth on his way to attend the government examinations, his life before him. He has stopped to rest upon the slope of one of the grand mountains of Korea, and he thinks of all who must have trodden this same path to honor and success. As he gazes up at the rock-ribbed giant, the very spirit of poetry seizes him and he demands who those successful ones have been. Between the second and third verses, we imagine him fallen asleep and the mountains telling him in his dream the long story of the worthy ones. As the youth wakes from his dream and resumes his pack, he turns and asks that his name be added to the list of those of whom he has heard."

The Korean national hymn was published in July, 1902. It is an adaptation made by Franz Eckert, the German instructor in music, employed by the Korean court.

C. IRVING BQUIRE

A CEYLONESE BAND.

The Malays divide their music and musicians into three classes: auspicious, funeral and concert.

The instruments used by their joyful or auspicious bands are a kind of violin which their traditions claim originated with them about five thousand years before Christ, a clarinet, a drone pipe and various instruments of percussion.

The auspicious and funeral music may only be played by those of low caste, the playing of concert music being open to all who are musically inclined.

MALAYSIA

MALAYSIA

GILES G. BROWN.

The music of the Hindus at the present time is an inheritance from remote antiquity, many centuries before the Christian era, and is essentially different from that of the European nations. To the ordinary listener from western countries, the singing of the Hindus at first seems shrill and out of key, and their orchestral and band music a blare of inharmonious noises. It is said by that eminent authority on the peoples of the Orient, Dr. W. E. Griffis, that, broadly speaking, all Oriental music is sad. Certain it is that the impression which most Hindu music makes upon the European ear is that of repression and sadness, even in the case of that music which is used upon joyful occasions. The singing is always in minor keys and pitched so high that it is painful to listen to. Many of the melodies are very sweet, but it is impossible to reproduce them upon the piano or organ. The reason for this is the peculiarity of the Hindu scales. From the earliest times, the Hindu people have used a method of musical notation believed by them to be divinely inspired and most elaborate and interesting in construction. It contains many intermediate tones not represented in our scales. It recognizes the recurrence of the seven intervals which make up one octave, and divides these intervals not only into half-steps, as in our music, but into quarter-steps

or into thirds. So it is plain why their singing seems to us either sharp or flat and very evident that their tunes cannot be played on our instruments without alteration of many of the notes.

The divisions of the Hindu octave are variously given as twenty-two and sixteen. The number of the divisions is given as twenty-two by the following authorities: On the Musical Modes of the Hindus, Sir William Jones' works (1784), vol. I. p. 426. Music of the Most Ancient Nations, Carl Engel (1864), p. 146. The Study of National Music, Carl Engel (1866), p. 45. History of Music, Emil Nauman, vol. II, p. 21. A popular History of Music, W. S. B. Mathews, Chicago (1891), p. 71.

This is declared to be an error, and sixteen is given as the correct number of tones in the octave by Rev. Edward Webb, Lincoln University, in a paper on "Hindu Modes and Tunes," read before the American Oriental Society at their annual meeting in Columbia College, New York City, March 30, 1894.

At the present time, the Hindu people are so largely influenced by the contact with the English that Christian church music takes its place as a part of the music of the people. Translations of English hymns into the vernacular are set to English tunes, and, in addition, Christian lyrics are set to their own native tunes; but the effort to adapt these tunes is not very successful.

In a recent editorial on "Native Church Music," in a bilingual paper of North Ceylon, a Tamil gentleman writes: "The present decadent state of Tamil music in our churches is very largely due to the inharmonious effort to effect an alliance between the genius of the Tamil lyric music and the do-re-me-fa of the harmonium. East is East and West is West even in music. In the churches where lyrics are sung, the singing is either most murderously unmusical, or is sung to a tune which is best described as a hybrid. The inevitable harmonium cuts and hacks the tune to such an extent that it is neither Tamil nor English. The effort to suit the lyrics

to the somewhat masculine melody of an instrument constructed for western airs and, therefore, constitutionally unadapted to the soul-stirring sweetness of Tamil lyrics, results in an undesirable compromise."

The violin lends itself more readily to the melodies of the Hindus; indeed, that instrument had its origin in the ravanastron of Ceylon, said to have been invented by a king who reigned there about 5000 B. C. The ancient vina, a purely Hindu invention, was a strip of bamboo with a large gourd near the end, and six strings of silk and wire stretched from end to end, with an elaborate system of frets; such was the instrument from which could be called forth all the tones of the intricate scales. Even at the present it may be seen carried about the streets by a saniyasi, a strolling wise-man and singer.

In addition to the fundamental difference in scales, Hindu music differs from European in that there is almost no effort for harmony. There is no four-part singing. The singing is in unison or responsive, two persons simply taking turns. Their accompaniment is only the air played by one instrument, usually the violin. If there are more, the others simply give a monotonous beating or droning. As the drone is the holding of the basal note of the melody, it does produce something of harmony, but it is rude and imperfect.

As to the subject of their songs, we find some limitations which are simply the reflection of the history and customs of the people. If martial or patriotic songs ever existed, they seem not to have survived the subjection of the country to foreign rule, at least, they are unknown to the writer. Custom forbids courtship or even acquaintance before marriage; so without love-making or patriotism a wide range of motive to song is cut off.

The old Vedic tunes are adapted to different occupations, different localities, different seasons of the year, and different hours of the day. Religion provides the chief source of subject matter, and much of the music is connected with religious observances of some sort. Among the Hindus almost every

act of life has some religious significance or is regulated by some rule or superstition, which has its root in their religious belief, and this religiousness gives a wealth of motive to musical expression.

Scarcely to be classed as music is the chanting of the coolies as they work together; and the songs of the palanquin bearers and the oarsmen on the boats. One, apparently the leader, will begin the chant alone and the others will respond in unison. Some of the words are meaningless, as "Hum-go-gum, oh-ho!" repeated, then followed by an improvised verse of a personal nature in which they make comments on the passengers whom they are bearing, or the circumstances of the day, and speculation as to the present they will receive.

A recent Tamil writer upon the subject of Hindu music gives a three-fold classification which we may adopt, grouping it under the heads of auspicious music, funeral music and concert music. The so-called "auspicious music" corresponds to our band music, and is used on all sorts of joyous occasions, as temple festivals, marriages, the ceremony of boring the ears of children for earrings, the first feeding of children with boiled rice, and many other functions of a happy nature. At all such times the same class of music is used, the instruments are the same and the musicians are men of a certain caste. There is only this difference, that at the temple festivals less variety of music is given, while at weddings a great variety of selections and lively airs may be heard. This music is never learned or practised by the upper classes.

The instruments of auspicious music are: a large drum; cymbals; a sort of clarinet, which plays the air but has only a limited range; the drone-pipe, which gives a continuous sound on a single key; and an instrument which consists of two half-drums joined together. Of these, the clarinet requires the greatest skill and when well played the player is allowed a silver or even a golden pipe, and the music is very sweet if heard without the accompaniments. The movements of the musicians while playing are no less interesting than the music itself. The drummers shake their heads and their

bodies in a most energetic manner, and the other players go through motions which seem to us like ludicrous antics, though they perhaps are not so intended.

An example of one of the marriage-songs which have existed from the earliest times may be translated as follows:

The bridegroom is coming, he is coming in glory.
The would-be bride is a lady of inexpressible grandeur.
The bridegroom is coming in joy to marry her.
He is bringing with him good jewels, and a golden necklace.
He is bringing the wedding-dress and many kinds of shining silk.
Our bridegroom is as handsome as Munmuthan, god of love and beauty.
Those who see him say that he is a noble gentleman.
May he thrive like the banyan-tree, may he grow like Arugam grass.

The funeral music of the Hindus could never be mistaken for anything else. Instinctively, one listening would know that such dismal sounds belong to the place of mourning. The instruments used for funeral music consist of three kinds of double-headed drums, two kinds of half-drums shaped something like kettle-drums, cymbals and a drone. As soon as a death occurs, these tom-tom beaters are called to proclaim the fact to the neighborhood. Sometimes, when death is apparently near, these men are called beforehand to be ready to announce it as soon as life ceases. In former times, the tom-tom beating was limited to three occasions: first, the announcement of death; second, just before bathing the corpse preliminary to the religious rites; and third, when the remains are conducted to the burning-ground.

Now, however, it is the custom to beat the tom-toms almost continuously all day and night, as this is considered a mark of great honor to the deceased.

Nor are Hindu funerals destitute of vocal music. The wailing for the dead is one of the most interesting rites in the Orient. There are sometimes hired mourners, but sometimes it is just the women of the neighborhood who gather together to wail. With hair disheveled and faces distorted

they link their arms about each other's necks forming a circle of several together, and then sway back and forth crying, "Heigh-oh-h-h, Heigh-oh-h-h," drawing out the last tone in a piercing wail, with a peculiar sound made by wagging the tongue sidewise from cheek to cheek inside the mouth. Alternating with the wails, they chant a lamentation in verse. The curious thing is that each woman, unless a near relative, bewails not the present dead but her own lost relatives, though it may be many years since those relatives died. The men have no part in this strange musical mourning. A funeral scene at night, with the compound dimly lighted by torches, the air filled with the wailing of the mourners and the beating of tom-toms, makes an impression truly weird and uncanny.

The following lines are a specimen of the dirges sung by a mother for her son:

How is it, O my dearest son, that cruel disease took hold of thy golden body?
How is it that thy fair body should become subject to a bad disease?
We thought the clever doctor would not let thee die.
We thought thou wast an iron fortress and so invulnerable.
We thought thou wast a stone fortress and not to be demolished.
But thou hast been to us a fortress of clay washed away by rain.
Is the jungle to be thy habitation, O my dearest son?
Is the barren ground to be thy majestic seat?
It is not just, O pupil of my eye, that sparks of fire should fly over thy golden body.
It is not just that fire should be kindled to burn thy fair body.
Though I eat rice hereafter, O my darling! it shall not be savory.

The term "concert music" is applied to a number of kinds of music which may be loosely grouped as the music of the people. Any one who is musically inclined may learn and practise this music. Its performance is not limited to a single low caste, as in the case with auspicious and funeral music. It is accompanied by a special set of instruments; a double flute with a single mouthpiece, small cymbals, a violin, a drone, a small drum-like instrument held in one hand and thrummed with the other, and a long slender drum beaten

by the hands, one end being thickened by wax so as to sound a note an octave lower than the other. Additional instruments are sometimes used.

To this class belongs the music of the theatre, and also the music sung by the dancing-girls or nautches. In large temples, there is a decorated hall in the outer portion of the temple, called the " Hall of Beauty." Here concert music is rendered on festival nights, to amuse the crowds of people who throng the precincts of the temple, waiting for the procession which carries the idol in the car, the chief feature in the festival program. This singing and dancing of the nautches in the " Hall of Beauty " is one of the most effective attractions to the festivals. The greater the fame of the performing nautch as a singer or dancer, the larger the crowds attracted to the festivals. This music is not a necessary part of the temple worship and is given only as a festival adjunct. The dancing of the nautches with accompanying music is often a feature of the entertainment at weddings in high life, or on occasions of special honor to some great guest or distinguished person. The invited guests are only men, and money and presents are lavishly bestowed upon the dancers.

Under the head of concert music would also be classed the so-called lyrics or songs of which there are thousands; comparatively few of them, however, being of an enduring quality. On all special occasions, such as marriage ceremonies, anniversary occasions, meetings of welcome or farewell to distinguished guests, special songs of a personal nature are composed and sung in honor of the party. Such songs are written with a surprising ease and readiness, and many local poets have gained reputations for these personal and short-lived verses. These are sung usually by two boys with very shrill voices taking turns in a sort of recitative, accompanied by a violin.

In addition, the people have many beautiful lyrics of a religious nature and of enduring merit. An interesting feature of their singing is the variation of tune in the differ-

ent verses. It is considered a mark of great cleverness to be able to sing a song carrying the same general tune through all the verses and yet with many variations in each. They are apt to end a melody upon a note of unrest, which produces a feeling of dissatisfaction in the mind of the European listener. Their closes are habitually imperfect and drawn out, and interminable repetition is very characteristic.

It remains to speak of the musical literature of the Hindu people, and the chanting of Puranas and temple songs. One great peculiarity of their literature is the fact that almost every work extant of note is in verse. The poetry is musical, and is never read as we read English poetry, but is sung or chanted. Even in mission schools, the children are taught to chant the poetry in their own vernacular.

There is probably no country in the world where the language of the highly educated scholars differs so widely from that of the common people as in India and Ceylon. It is considered a mark of great learning to be able to use language above the comprehension of the common people.

How then are the songs of the learned poets, the classics and Puranas to be used so as to entertain and instruct the people? They are not used for congregational singing but are rendered usually by two singers, accompanied by the concert instruments. One man sings a few lines of the poetry, and the second sings an interpretation of it into the common language of the people. The clever singer is not the one who sings the original poetry, but the one who understands it well enough to be able to interpret it in song to the people. To sing these sacred songs, to interpret them and even to listen to them, are all considered acts of great merit.

Various kinds of songs are sung in the Hindu temples. Those known as "divine songs" are most esteemed. They are truly excellent in composition and exercise a potent and marvelous influence on the religious thought of the people. It is not an uncommon thing in the temple to see some good singer rendering these songs with the greatest emotion, tears

flowing in streams down his cheeks, before a large assembly of men and women equally affected, who believe in the efficacy of merely hearing the favorite songs as a help to the attainment of divine blessings.

Following are two stanzas of a lyric sung to the accompaniment of the instruments of concert music. It is an invocation to the god Kandaswamy, whose valorous deeds fill volumes of the Kanda Purana, and one of the most famous Tamil epic poems.

Come riding on a peacock, O thou six-faced god, to give me grace!
O thou god of light, son of Siva, the god of wisdom.
Who could not be comprehended by the god Brahma of the lotus flower.
Come!

Hast thou not always heard me tell thee my distress?
Hast thou not?
Hast thou no mind to grant thy grace to me, a poor sinner?
Hast thou no mind?
O thou twelve-handed god dwelling at the fair Nellore,
Surrounded by fertile fields where thrives the sugar-cane,
Come!

PERSIA

PERSIA

HENRY C. FINKELSTEIN.

Little is known of either the origin or the theory of the musical system employed by the ancient Persians. There are no satisfactory accounts earlier than those dating from the period soon after the conquest of Persia and the introduction of the Mohammedan religion by the Arabs, an invasion which occurred about the middle of the Seventh Century of the Christian era. The Arabs, through their ignorance or prejudice, destroyed or disfigured all the libraries or works they found at the time of their conquest.

It is now generally believed, however, by the best authorities, that the Persians derived their science of music from India and that it was similar to that of the Assyrians and Babylonians. It is certain that later they communicated it not only to the Arabs but also to the Turks, for the airs most admired at Constantinople today are many of them Persian and it would not be surprising if it should be found that the Dorians borrowed from the Greek colonies of Asia Minor, who, in turn, borrowed their music from the Persians. Both were of Aryan stock. We know that neither the Persian nor the Greek of antiquity disdained to borrow customs and ideas from each other. Why then should the Greek not have borrowed music from the Persian? Venus as a goddess had charms for both; why not Melpomene and Terpsichore?

The musical theory of the ancient Persians, though somewhat better adapted to the requirements of the people than is that of the Chinese and Hindus, presented numerous difficulties in actual musical practice. It dealt in subtleties and occult suggestions, a counterpart of which is to be found in the highly ingenious devices on the walls of their fire-temples (Ateshkedah), devices capable of numerous kaleidoscopic changes, yet each variation forming a perfect pattern. Their musical system gained thereby a certain fanciful excellence, for at the same time that the mathematical and physical sides of the art were elaborately developed, there was also imparted to it a vast amount of allegorical suggestion. For example, music was symbolized by a tree; various tones were associated with the elements, fire, water, air and earth, and with the twelve signs of the zodiac, with the planets and with days and nights.

But the musical theory of the Persians was not allowed to adhere to the lines laid down by those intellectual and far-seeing ancients, who, while cultivating the technical, mathematical and physical phases of the tonal art, lent also proper importance to its purely human and ideal side. The results of their labors were ignored and thus the art became pure dogmatism involved in abstraction.

In the Tenth Century, ill-starred attempts were made to discover and establish a relationship and uniformity between the musical theory of the Persians and that of the Greeks; and later, in the Fourteenth Century, certain doctrinaires of New Persia, in conjunction with their Arabian colleagues, worked still farther along these lines and thus succeeded in destroying what little there remained of practical utility in the theory of music as the ancient Persians had outlined and fashioned it.

The Persian loves soft music. In the olden days he reveled in the graceful and melodious lays of Hafiz, Sadi, or Kaan, which accompanied by the soft strains of the sitar and the monotonous beat of the dumback, delighted the joyous ones who drank the wine of Khollar beside some rose-

bordered, murmuring streamlet. Interspersed with these songs, rhymes were spoken and while they were less lofty in sentiment, perhaps, than were the songs, yet they seldom failed to gain the applause of the listeners. The Tenth Century reformers substituted for the octave a number of useless modes and resumed the tetrachord and pentachord. Free invention was interdicted, the disciples of tonal art being ordered to keep strictly within theoretical limits. Thus, all inspiration was checked and its products discarded, unless marked by scholasticism, and only those phases were deemed worthy of acceptance which were formed by the interweaving of a number of short and rigidly prescribed tone-formulæ.

The new system expounded resembled in one way that of the Hindus, inasmuch as use was made of smaller divisions than our semi-tones. The compass of the octave was divided into seventeen intervals.

This employment of small intervals must not be considered entirely an innovation, for although the musical compositions of the ancient Persians probably were founded upon the pentatonic scale, it does not follow that smaller intervals than those which occur in this scale were unknown to them or never were used; on the contrary, there is good reason to suppose they sometimes employed intervals even smaller than our semi-tones.

When the Arabs conquered Persia (A. D. 641) the Persians already had attained a higher degree of civilization than their conquerors. The latter found in Persia the cultivation of music considerably in advance of their own, and the musical instruments there superior to any they themselves possessed. They soon adopted the Persian instruments, and there can be no doubt that the musical system exhibited by the earliest Arab writer whose works on the theory of music have been preserved, was based upon an older system of the Persians.

In these works, the octave is divided into seventeen tones, so that the work of the reformers was in actuality a return to original theories. This division of the octave still

obtains in Persia and this despite the fact that certain theorists, who labored toward the end of the Thirteenth Century, formulated and adopted a system in which twelve intervals were made to constitute the octave, a division corresponding to that found in our own music. It is the employment of the smaller intervals, however, and the transition from one key to another by progressions too minute for our musical system to transcribe that the principal charm and merit of Persian music is to be found. The different keys or modes which result from this small interval system are written in circles. Therefore, in Persia music is termed the science of circles.

In the music of Persia only the spaces are taken into consideration. What there corresponds to our staff is made up of eight spaces and nine lines. The spaces alone have value and are called Kah or place. Thus, Yek-kah signifies the first space; Dow-kah the second space, and so on. Each space is given also a particular color. Thus the Yek-kah or first space is invariably green; the Dow-kah, rose-color and so on.

The Persians have no notes properly so called. Their music is composed of modes or harmonious phrases, which take their names from persons or places and which serve as models for the productions of the imagination of the composer. These modes are either fundamental, to the number of four; or derived, eight in number; or compounded, which vary to infinity. The most skilful musician is he who knows the most modes and the most airs; for then he avoids plagiarism, a charge which destroys the best-established reputation.

Each mode has its especial office. For example, the Zenkeleh is the most melodious mode. The Ecchac is appropriated to war and love. The histories of the Shah Nameh must be sung to the Rast. Love-songs, elegies and hymns for the dead, are composed in the Buzurk, the Syr-afkend, and the Rahavi. Zer-kechi, or cloth of gold, denotes by its name the richness or beauty of the mode which bears that denomination.

This want of notes is one of the great obstacles which checks the progress of music among the Persians. They have, it is true, some means of supplying the deficiency, such as the different names given to the tones and semi-tones, and the measure, which is divided like ours into perfect and imperfect time. Each measure has a beginning and an end, the first of which is called Nefir, and the second Usul. According to the ancients, there are four clefs, Bem or bass, Muthelleth or tenor, Methaunai or counter-tenor and Zir or treble, but Feriabi rejected the two middle clefs, and retained only the first and last, which in Arabic are called acute and grave. There are twelve modes, each called Perdah in Persian; and as each has a peculiar character and effect, its employment is carefully prescribed. Oshak, Nuva, and Busalic are supposed to inspire the hearer with courage; Rast, Irac and Isfahan, produce joy and merriment; Hhusaini and Hejaz, tenderness, desire and affection; Buzurg, Rehavi, Zengulah and Cuchac, called also Zirascan, increase of sorrow and anguish at the absence of beloved objects.

Originally there were no more then seven modes which Pythagoras discovered, and until the time of Shiruyah, son of Khosran Perviz, only those seven were in use; but Sadi, the most intelligent man of his age, increased the number to twelve.

In regard to the proper time for singing and playing in these modes, Rehavi should be sung at the first blush of dawn; Oshak, at sunrise; Rast, throughout the morning; Irak, just before noon; Buzurg, when the sun passes the meridian; Busalic, at afternoon prayers; Zengulah, near sunset; Nuva, at evening prayers; Zirascan, before the prayers of rest; Isfahan, an hour later; and Hejaz, at midnight.

The Persians have been remarkable for their high development of skill in threading the difficult and thorny ways of acoustical theory in such a manner as to obtain a very perfect system of intonation. Their system is probably the most elaborate scale system in the world. Their scales were named after cities and provinces, but sometimes their

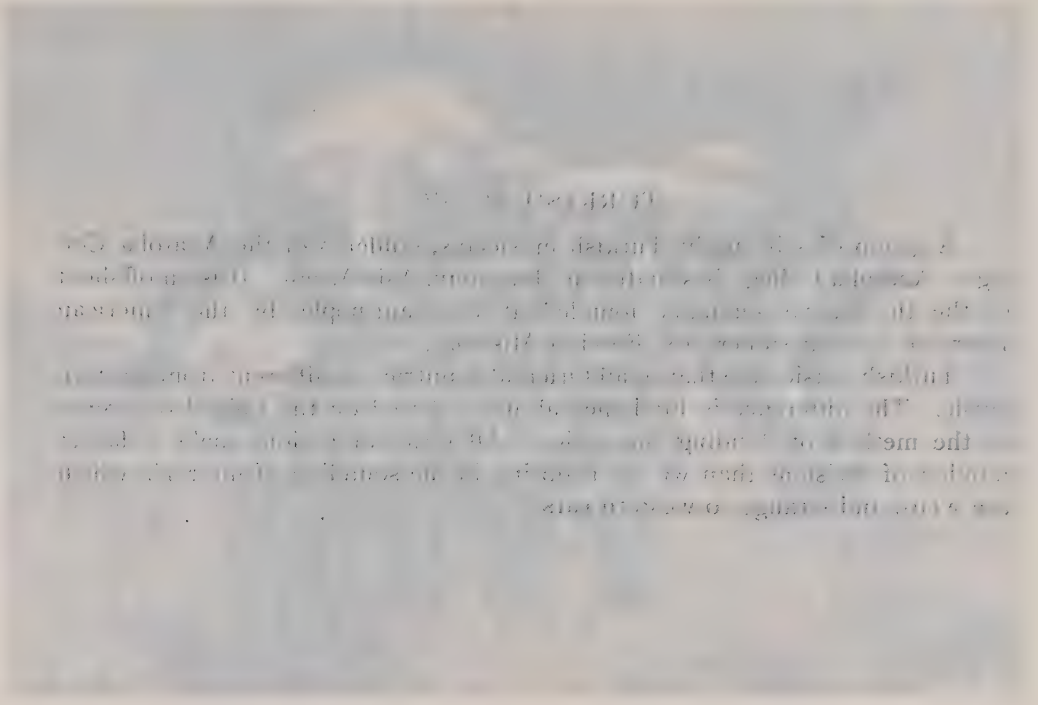
appellations were due to purely adventitious circumstances; e. g., one is called "Ispahan," after the old capital of Persia; another "Uschak," that is, the loving one; and another "Buselik," which was probably the name of a musical slave belonging to Prince Schetad.

The earliest records give examples of scales which are remarkably complete, implying a long period of antecedent cultivation of the art. In the Tenth Century, there already had been developed a scale which has the appearance of being singularly complete, as it comprised all the intervals which are characteristic of both our major and minor modes, except the major seventh, our upward-tending leading note. That is, it appears as the scale of C, with both E flat and E natural and both A flat and A natural, but B flat instead of our leading note B. This shows that they certainly did not at that time attempt cadences of the kind so familiar in modern harmonic music, but kept to the forms which were suitable to a melodic system. They did not, however, long rest satisfied with a scale of such simplicity. By the time of Tamerlane and Bajazet, the series of notes had been enlarged by the addition of several more semi-tones, and had been systematized into twelve modes, on the same principle and for the same purposes of melodic variety as had been the case with the Greeks. In fact, the first three agree exactly with the ancient Ionic, Phrygian, and Mixolydian modes of the Greeks, but go by the very different names of Oshak, Nuva, and Busalic. But even this did not go far enough for the subtle minds of the Persians. A famous lute-player adopted a system of tuning which gave intervals that are quite unknown to our ears; as, for instance, one note which would lie between E flat and E, and another between A flat and A, in the scale of C. The former is described as a neutral third, neither distinctly major nor minor, which probably had a pleasant effect in melodic music; and the latter, as a neutral sixth.

TURKISH MUSIC.

A group of self-taught Turkish musicians, students of the Anatolia College. Anatolia College is situated in Merzifoun, Asia-Minor. It is an offshoot of the theological seminary founded at Constantinople, by the American Board of Commissioners for Foreign Missions.

Turkish music, like that of all Oriental countries, is different from western music. The difference is fundamental and is based on the radical difference of the method of dividing the scales. All Oriental nations make a larger number of divisions than we do, resulting in the sounding of intervals which are weird and strange to western ears.



TURKEY

TURKEY

Arshag T. Daghlian.

Turkey is a country where races of different origin and nationalities of opposing character live side by side, influencing each other and yet each one clinging fast to his own national customs, traditions and natural inclinations. Such strong national tendencies, combined with the gradation of taste caused by education, produce infinite standards of beauty, and, in consequence, it is very difficult to form a clear idea of the state of the arts in Turkey.

Although much has been said and written about Turkey, by no means are its curiosities exhausted. The great variety of costumes strikes the observing foreigner the moment he first lands at one of its wealthy and comparatively luxurious seaports; and as the national costumes vary with the innumerable differentiations caused by education, so the music cultivated here also is varied.

The grade of education modifies the national taste in individuals. The peasant in his idle hours plays his bagpipe or blows the Zourna (trumpet). He dances or sighs to its shrill sound as the occasion may demand. During festivals, as wedding or circumcision ceremonies, one or more big drums may be added to heighten the effect. Even a great many city people of better education enjoy this

very primitive kind of music, and do not fail to secure a pair or two of such rustic musicians for their festivities.

The intelligent observer will at once notice that what these people call music is nothing but an up-and-down run on the scale, generally one of the numerous minor scales, interrupted by an occasional shake, here and there. The educated conservatives, and in fact the majority of the inhabitants of Turkey, enjoy and cultivate the better kind of so-called "à la turca" music. The well-balanced symmetrical construction of pieces of this class, their strict forms, and the technique required for their performance, secure them a right to consideration here.

This kind of compositions may be called the classical "à la turca" music. The instruments used in their performance must possess the property of producing all the scale steps and the accidentals with perfect correctness. Tempering is not needed in it, as no harmony is used. All is played or sung in unison. The stringed instruments used in the performance of such music are the Keman, Saz, Santour, Kanoun and Oud; which, in English are respectively, the violin, the tambourine, the harp, the psaltery, the lute and the flute.

The original instruments are the Nay and the Girift, both manufactured, generally, by the man who uses them. The rhythm is marked by the beats of the tambourine and a pair of small kettle-drums or a jingle-like side-drum made of terra cotta.

As there is no school or organization for imparting musical knowledge, even professionals are self-taught musicians. This is true not only in regard to technique but also in regard to theory. Several efforts have been made to construct systems of notation adapted to represent all the possible intricacies of this Oriental music. The European system of notation, it is claimed, does not satisfactorily express it all.

The favorite mode of keys for the Orientals are the minor keys, with their innumerable varieties. There is

only one major key, viz., the Rast (the key of G major). It is an interesting fact that no major key is used in the strict "à la turca," except the key of G major. Probably the construction of the musical instruments, originally used here, strikes out all possibilities of transposition.

The exact number of different keys in actual use is difficult to estimate. Taking, for instance, the keys represented in the family of G, we find one major (G major) and more than twenty varieties of minor scales, all having G as the keynote, yet possessing characteristic sounds of difference.

The sad, the plaintive, the pathetic! This is what the Oriental feels, seeks and praises in music. The sadder the piece, the better satisfied is the fettered Oriental heart. These plaintive, strange tunes played in unison are too monotonous for European ears, as well as for those of many refined natives who have studied European music thoroughly. Yet for their admirers they are the highest expression of musical art.

Larger forms of "à la turca" composition consist of several movements. But during performances of such music the cycle may be, and generally is, completed by the works of other composers. A Fasl, or musical cycle, consists of an elaborate introduction, usually preceded by a short cadence produced by one of the instruments, which is followed by vocal and instrumental solos; the vocal soloist generally shaking the tambourine.

Love is the subject of their song; usually love which is unapproachable or lost. Frequently, anguish of an unfortunate, rejected lover is pictured with sighs and deep pathos. Sometimes, it is true, gayer strains are mingled with the sad ones. Naturally, such extended forms of composition are performed by professional musicians.

The people, on the other hand, have their own popular songs. Here, too, love is the dominating theme. But poetical beauty or literary value is not often apparent in them. No matter what the content of the verses, a rich rhyme is all that is required.

Music used in Mohammedan worship is composed on the same principles as the better class of secular music. Those who visit the whirling dervishes in Constantinople have the opportunity to hear one of the most characteristic specimens of Mohammedan sacred instrumental music. The wild, mysterious strains work so powerfully on the dervishes that they, in a heightened, ecstatic condition, forgetting self and the body, unconscious of the outer world, defy fatigue and perform the whirling dance for an hour or more.

During the sacred month of Ramazan, one has the best opportunity to hear the Mohammedan sacred vocal music, as well as the instrumental. In the splendid mosques such music given by cultivated voices is very impressive indeed. But the unbridled shoutings in uncivilized regions or towns during this month can scarcely be recalled without terror.

As said before, national capacities and national inclinations differ quite widely among the different races represented in Turkey. The Mongol descendants possess very little idea of music; other nationalities, representing the Indo-European races, possessing a fair quantity of it.

The majority of Turks of noble birth are musically gifted, according to the degree of the Aryan blood they have in their veins; to the circumstances in which they have been brought up, and to the education they have received.

Although the general taste and preference is for the Oriental music, by no means is this blind liking of the old and national absolute. The children of the nobility are taught European music, just as they are taught French, English or German. Even in their harems European governesses are not rarities. As foreigners have influenced the living, the customs and the costumes of the natives, so their influence on the tastes and the standards and the aspirations of the natives cannot be ignored.

Not only through the numerous institutions of learning have they substituted the new for the old, but noble spirits of all civilized nations, by their living example, have co-oper-

ated in the building up of character, in inspiring noble motives in the youth of this country, and have developed taste by supplying opportunities for seeing and hearing the beauties of the arts of civilized countries.

Artists of high rank have, from time to time, visited the capital and other great cities on the coast. Music-loving foreigners have formed, here and there, musical societies and clubs. Concerts are given through the musical season in the larger centers. Quite a number of artist-teachers have been supplying the best of opportunities to the students of musical art. Though such centers of light may be few, nevertheless their influence is felt in greater and still greater circles.

To the credit of the natives, we must not forget to say, that they have not been indifferent in this movement of adopting the beautiful and the noble. Among those who love and adhere to the Oriental music there are few ladies and they seldom play any instruments. But in the movement of adopting the new, especially in piano-playing, it is the fair sex that has the upper hand, although some gentlemen of great musical talent and attainment hold the highest positions as performers and particularly as producers.

In cities like Constantinople and Smyrna, pianos are not unusual in well-to-do homes. Next come in order the violin, the mandolin, the guitar and the flute.

Although the music in vogue are the dance and parlor-pieces, yet there are some professional, and a great many native amateur musicians of high education and refined taste, who are well at home with such masters as Chopin, Liszt and Rachmaninoff.

European vocal-solo music has not yet found the same favor with the natives as has the instrumental. In fact, Oriental shyness and timidity, which is the result of constant oppression and fear, has been a check to the development of the voice. Singing is practically reserved for church use among the native Christians. The old native Christian churches have borrowed their music from that of the By-

zantine church and have adopted a limited number of the Oriental keys. No doubt in the Armenian church, as well as in other old churches existing now in Turkey, we have the specimens of the oldest Christian hymn-tunes, only perhaps in a modified condition.

Among the Mohammedans those who are gifted with good vocal organs are sought after to call the believers to prayer. As there is no systematic training, or even any effort to cultivate singing or develop the voice, those who are entrusted with this sacred duty of calling to prayer represent the best that nature can produce. In the European and American institutions, however, vocal music, as well as instrumental, is encouraged and cultivated. Both Roman Catholic and Protestant schools and colleges try to give some opportunity for developing musical knowledge, taste and appreciation.

But the main influence which will build up a singing community promises to be the Evangelical church, supported so strongly by the Evangelical schools and colleges. It is the Evangelical system of worship that makes congregational singing customary, and the Evangelical churches, schools and colleges have been and are doing much in this line.

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This picture is unique in that it shows how closely related the primitive and the highly civilized are in Mexico. Nothing could be more primitive than their method of moving a grand piano.

There is probably no nation in the world which is more inherently musical than is Mexico, as almost every one of either high or low degree is a performer on some sort of instrument.

They are great patrons of Italian opera and the government subsidizes both opera and musical education, having spent ten million dollars for the erection of one of the finest opera houses in the world and by means of prizes and scholarships sending promising students to the musical centers of Europe.

This picture is unique in that it shows how closely [illegible] and the highly civilized are in Mexico. Nothing could [illegible] their method of moving a grand piano.

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MEXICO

MEXICO

E. Mosley Lampe.

Scientists differ widely in their opinions of the origin of the races which have populated Mexico. Alexander von Humboldt claims to have recognized among the Mexicans unmistakable evidence of the Mongol type. Fétis, in his Histoire Générale de la Musique strongly insists upon recognizing very ancient influences of the Semitic element; and a careful comparative study of the musical scale of these peoples, as well as the characteristics of their melodies, reveals a close contact with the latter Asiatic type. Thus, in the tonal system of the Arabs and that of the Incas of Peru, who undoubtedly were kinsmen of the Aztecs, we find striking analogies. Both have melodic forms in which certain notes are suppressed and others altered for the sake of expression, with multiplied ornaments accompanying the melody.

When Cortez reached the Aztec capital, he found the inhabitants of the valley of Anahuac in the enjoyment of a high culture. They possessed a system of glyphs and a curious phonetic writing resembling that of the ancient Egyptians. They practised the arts of architecture, painting, sculpture and music; but, while the latter art held an important place in all Aztec ceremonials, it was of the crudest kind.

Their principal musical instruments were pitos or pipes made of clay or stone which, though of the crudest construction, were capable of producing a scale of several tones, and a queerly formed wooden drum, called a teponastl. This drum was about eighteen inches in length and in form resembled an open-mouthed crocodile. These teponastls were often elaborately carved and set with precious stones. They were played by beating a loose slide, set in the top of the instrument, with a pair of ordinary wooden drumsticks. Owing to its form and to a peculiar resonant quality of the wood used in its construction, the teponastl could easily be heard for many miles. Used alone, it was a call to arms, but accompanied by the pitos it was an essential element in every religious and patriotic festival.

Near the city of Cuernavaca, in the state of Morelos, Mexico, is the Aztec village of Tepoztlan, whose inhabitants have preserved their language in all its purity and have sternly refused to assimilate the civilization of their Mexican neighbors.

At the annual patriotic festival, which is celebrated on the summit of the ruins of their ancient temple, may be heard today the same sonorous drum-call and weird flute-notes that attracted the attention of the Spaniards on their frequent pleasure-trips to the beautiful Cuernavaca Valley, the site of the summer palace of Cortez.

Prof. Edgar L. Hewitt, an eminent American archæologist, during his recent investigations in Mexico, secured excellent phonographic records of this ceremony, a great achievement considering the exclusiveness of the tribe and their natural aversion to foreigners.

There is, at present, no typical musical instrument in general use in Mexico. The nearest approach to it is the bandolon, an oval-shaped guitar having eighteen strings, which is generally considered to be typical, but which is, in fact, an adaptation of the six-stringed Spanish guitar.

There are many localities which have their peculiar instruments. Certain Indian tribes of the interior play a

small reed flute which produces beautiful clear notes; while in the state of Chiapas is found the marimba, an instrument resembling a xylophone, which is played by four persons, and the salterio, which resembles in tone the European cymbals. Although these instruments are typically Mexican they are found in no other part of the republic.

"Music is the natural expression of the Mexican soul" is a native aphorism. Everything combines to make the Mexican nation eminently musical, the charm and beauty of their incomparable country, their intelligence and their history. One cannot contemplate the pictures which nature presents in Mexico without exclaiming "This is the land of artists, and its proper and national art is music, the art par excellence."

Strictly speaking, however, Mexico has yet no national music. What is so termed is an adaptation of Spanish rhythm to the original Aztec melodies, as demonstrated in the poblano, the petenera, and other native dance-music now seldom heard. This Spanish influence first introduced by the conquerors was strengthened by a Cuban-Spanish influence of a later period, and its effects make themselves felt in nearly all modern Mexican music. The peculiar rhythm known as the "Habanera," of which the Cuban melody "La Paloma" is the best known example, predominates in the Mexican danza, a very popular musical form.

Perhaps the purest example of modern Mexican music is "La Golondrina" ("The Swallow") which for its pathetic theme and beautiful melody has been called the "Home, Sweet Home" of Mexico.

Even the Mexican national hymn is not purely "national" since the music was the work of a well-known Spanish composer.

A form very popular in Mexico at present is the zarzuela, a short musical comedy in which the melodies alternate with the declamation. The form is essentially Spanish and took its name from the palace of Zarzuela, the residence of a Spanish cardinal near the royal grounds of Philip IV.,

where the first production was given in the early part of the Seventeenth Century. Modern composers have attempted to introduce into the zarzuela certain Mexican features, but with indifferent success.

It is a well-known fact that the popular musical taste is educated to a much higher degree in Mexico than here in the United States where our masses are contented with the musical success of the hour. This is easily accounted for when one considers that almost every pueblo throughout the republic has its band. The plaza concerts, very wisely provided for the people by the government, are highly educative, in that they are enjoyed by a class of people that otherwise would have no opportunity of hearing good music. The programs rendered on these occasions are often purely classical, and one has but to observe the rapt expression upon the faces of the Indian audience that throngs the plaza to be convinced of their intense enjoyment, if not of their thorough comprehension of the finest of the fine arts.

As a result of this free training, we have the critical Mexican audience which is the dread of even high-class artists. Being thoroughly familiar with grand opera, they demand the best; consequently, an imperfect tone or an incorrect interpretation evokes a storm of hisses from the audience, before which many a prima donna has been known to quail.

The Mexican capital is rapidly becoming an artist's Mecca. A recent season brought Luiza Tetrazzini; Maria Barientos, the Spanish diva; De Marchi, the well-known Italian tenor; Florizel von Reuter, the young German virtuoso and the famous Brussels Quartette. Besides these artists, there have been engagements by French, Italian and Spanish grand opera companies, and an American light opera company. The opera season continues practically throughout the year, with perhaps the fewest attractions during the months of August and September.

One tangible evidence of Mexico's respect for music is the great National Theatre erected in the City of Mexico

at a cost of $10,000,000. It is built of white marble and polished granite, and equals in splendor and architectural perfection the theatres of the principal cities of Europe or the Americas.

The National Conservatory of Music in the Mexican capital is also an institution with facilities equaling those offered by the best American schools of music.

Prior to the year 1872, Padre Cavallero established a private academy of music in which Benito Juarez became much interested and to which he lent his most earnest support. In 1883, this academy was declared a National Conservatory. The annual appropriation of the government varies according to the needs of the institution, but averages, approximately, $100,000. The late Señor Ricardo Castro, as director, was assisted by a corps of teachers, consisting of fifty-five professors, nearly all Mexicans. The enrollment of students in 1906-1907 was three hundred and fifty-four.

The government has an excellent system of bestowing scholarships upon students who display special talent along any line of work. A first honor is awarded with a four years' course of study in the best musical schools of Europe. A second honor entitles the student to a two years' course. Within the last decade, the National Conservatory has sent to Europe, as protégés of the Mexican government, fourteen talented men and women to complete their musical education. Notable among the number were Angela Perrata, who was called in Europe "the Mexican nightingale," Meleno Morales and Julian Carillo, lyric composers, and Ricardo Castro, the former director of the Conservatory.

The high degree of cultivation attained by the Mexican people in the art of music, and in all other educational lines, in the last few years, is accounted for by the paternalistic attitude of the government toward all progress and the financial assistance given all forms of education.

Señor Castro was Mexico's foremost pianist and composer. His opera, "La Legenda de Rudel" ("The Legend

of Rudel") has distinct merit and has found great popular favor. An Italian opera company playing in the city of Mexico offered their services for the first production of the opera, which took place in October of 1906, and was a signal triumph, not only for Ricardo Castro, but for Mexico, for it demonstrated the fact that there is latent talent among the people and that only careful development is necessary to produce a national music worthy of universal recognition.

ITALY

ITALY

Italy, the land of song, owes a great musical debt to Greece. Including the mythical period, ancient Greece had one thousand years of musical history previous to her fall before the hosts of the Roman Mummius, and the result of her investigations forms the solid foundation upon which the whole art of music is built. Music was supposed by the Hellenes to be of superhuman origin, and Phœbus Apollo was called the deity of poetry and music. Under the blue skies of Greece were born those eternal fables of Orpheus and his potent lyre, and of Amphion and the magic harp, which caused the enamored stones to form themselves into the walls of Thebes.

From more ancient Egypt, Greece derived her first musical knowledge, notably the divisions of the monochord and some primitive idea of the laws of acoustics. But her good taste enabled her to accept from her teachers only the best of their practises.

The first song of which any knowledge remains to us is a funeral chant on the death of the young Adonis, who symbolized in himself the Spring, so beautiful and so brief. At first all Grecian song was imbued with solemnity for it was chiefly dedicated to sacrifice and other religious ceremonies. Not only were chanted prayers and hymns offered to the gods and canticles sung in praise of the good and great, but the laws were originally set to music to be better retained in

memory, a practise adopted by the youth of a few generations ago in dealing with the difficulties of the multiplication table.

Notwithstanding the fact that to music was ascribed a divine origin, it was regarded as inferior to poetry, its inseparable companion, and was deemed nothing more momentous than the vehicle of the words uttered by the poet, a doctrine subscribed to by Gluck and by Wagner. It was, however, thought to be a powerful moral influence, a thing not only creative of pleasure, but the inspirer of noble deeds and of the love of the good and the hatred of the bad. Plato looked with absolute apprehension upon the invention of a new scale which might prove degenerating and thus bring destruction upon the nation. It is also true that music followed the rise and fall of the state, advancing with its civilization and declining with its morality.

The education of the Grecian youth included music as an important factor and there were musical contests to match the Olympian games. To Lesbos, Sappho attracted large numbers of maidens of high birth, whom she instructed in music, poetry and the sister arts. Music, in particular, was still of great simplicity, and there is no evidence that counterpoint was known, its conception and development being left to Christianity. Our knowledge of the music of the Greeks is gleaned chiefly from the poems of Homer, Anacreon, Sappho and Pindar. Homer, himself a singer, is a particularly fruitful subject for the investigator. Both the Iliad and the Odyssey are full of pregnant allusions. Evidently more deference was paid to rhythm than to tune and it was sought to apply the metrical system of poetry to music. It differed widely from the composition of our day and doubtless would sound harsh and unmelodic to modern ears. It is thought that the letters of the alphabet were employed for musical signs, and that the length of the time was indicated by syllables placed under the notes. The lyre and the flute with their reserved and gentle tones were typical instruments. The variety of the tones and scales that

they were able to achieve upon the seven-stringed zither is mentioned as an admirable instance of the ingenuity and resourcefulness of the Greeks. Many of the famous incidents of the Iliad refer to music, such as Achilles forgetting his sorrows in listening to the tones of his golden lyre, and Ulysses daring to listen to the seductive songs of the sirens only because securely bound to the mast, the ears of his more imperiled companions being stopped with wax.

Pythagoras (584-504 B. C.) speculated profoundly on the mathematical and philosophical nature of music. This great philosopher did notable service to the world by his discovery of tone relations. It was characteristic of his mystic soul that he should believe certain melodies capable of rousing or quelling certain passions, a theory by no means yet discarded.

Grecian music reached its apex in the golden age of Pericles (478-429 B. C.). It grew to be the custom to sing the choruses of the tragedies of Æschylus, Sophocles, and Euripides, and in this union of music, poetry and action is found the germ of opera, which did not quicken into life for two thousand years. The dialogues and monologues were in recitative style, one note being assigned to each syllable. Homer's poems were sung in a sort of recitative in the Athenian theatres and were learned and transmitted from mouth to mouth for fully five centuries, after which their glories made a gradual journey from parchment to print. Noted among the "lyric poets" was Anacreon, who sang his own verses and accompanied them on the lyre.

After Pericles, music began to decline, and as has always occurred throughout the history of the art, a period of simple beauty was succeeded by an increasing tendency to display and artificiality and the substitution of sensuous effect for genuine emotion. Greece, as has been pointed out, took first for her musicians her gods; second, her heroes; third, her bards and fourth, her beggars. When Greece disappeared as a nation, passing over to the conquering Romans, in whose soil music was planted by the clanging

spears of the soldiery, it had thrown off its allegiance to poetry and was degenerating rapidly. However, the long musical ascendency of Italy is largely owing to the fact that she was the first of the nations to receive the impress of Grecian culture.

Even before the exertion of the Grecian influence, there had been the less powerful one of Etruria, and from the most ancient times, flute players and dancers had been features of the festival. Music, however, was held in no great esteem, and a citizen of the republic would have considered it beneath his dignity to acknowledge himself a musician. In 639 B. C., all instruments save the simple flute, native to the country, were prohibited by the censors.

With the absorption of Greece, musical life received new impetus. Instruction in singing and harp-playing was included in the education of boys. The study of music became fashionable with both sexes, composition by women being not unknown. Music and dancing as before formed the accompaniment of banquets. Scipio Æmilianus, in one of his speeches, describes with amazement and indignation a dancing-school in which nearly five hundred boys and girls, coming from all classes, from the offspring of magistrates to the dregs of the city, received instruction from a ballet master in the vulgar castanet dances, songs accompanying them, and also performance on the tabooed stringed instruments. The ideal had little weight with the Romans and music became in their hands the servant of licentiousness. The people invented no new instruments and troubled themselves little over its philosopohy. The only Roman musical treatise of which we have any record is the "De Musica" of Boethius, who fell under the executioner's axe.

The earliest mention we find of music in Rome is an account of the triumph of Romulus, the story of the twin brothers and the origin of the city being sung by choruses of young boys. Numa also mentions the Salic dancers or singers of hymns in praise of the god of war, whom he summoned from Etruria about 715 B. C. The only music

developed was a degenerate form used in temple, theatre and circus. This, such as it was, received encouragement at the time of the emperors, especially from Nero, who kept a band of five thousand musicians at his own expense. About 63 A. D., he took to the public stage himself and afterward traveled through Greece, giving ludicrous concerts, in which the numbers were of his own composition, and received the extravagant plaudits of a secretly bored multitude. Caligula and Heliogabalus were also fond of posing as musical.

Nearly all the emperors in fact were patrons of music, and at least one of them, Julian, attempted to reform religious and sacrificial music, but he died before his labors were completed.

In the time of Cæsar, representations combining music, dancing and declamation were frequently given on the public stage and a little later Ovid's Elegiacs were sung and danced at the theatres. At banquets musicians and dancing girls exhibited their arts, reinforced by bands of wind and stringed instruments. Music had a place in the temples raised to pagan gods, and choirs of young women chanted hymns in their honor.

In 408 A. D., Ammianus deplores the fact that in the palaces of the great, sound is preferred to sense. In short, so effeminate and artificial did music become that it was finally banished by order of the state from the curriculum of Roman education as being unworthy of the training of patrician youth.

From the dawn of the Christian era, the monks of the Roman Catholic Church became the cultivators of artistic music, the folk-songs of the people and the music of the Greeks being the material ready to hand. The latter, because of its dignity and simplicity, appealed to them as the proper material for ecclesiastical use. We have only tradition to rely upon as to the exact character of the music which formed part of the devotions of the first Christian congregations, but we do know that it was purely vocal, and that it was probably a species of folk-song, impregnated

with religious feeling. The fathers of the church excluded from its service instrumental music and despised it because it had been used by the pagan Romans at their depraved festivities. The peculiar versification of the psalms gave rise to antiphonal or alternate singing by priest and people but gradually the people's part in the music of the liturgy was excluded.

It is related by both Matthew and Mark that at the last supper Christ and the apostles sang, in unison, Psalms cxii-cxvii inclusive, this passage being doubtless the Great Hallel of the Jewish Passover. St. Paul also recommended the use of the psalms, hymns and spiritual songs to the Colossians. Thus one may say that music has been used in the service of the Christian church since its beginning. We have no certain knowledge of the fashion and stations of its journey from Jerusalem to Rome. We do know, however, that at the beginning of the Fourth Century, when a surreptitious devotion in the catacombs was no longer the only alternative to martyrdom, the church began to display zealousness in the unfolding of its liturgy. We know that the pioneer choral society, the Sistine Chapel, was organized by Pope Sylvester in 314 and is still in existence. We know that, in 371, Pope Damascus introduced the practice of chanting the psalms, which had previously been recited in a loud voice by the congregation, the custom probably arising from the difficulty encountered in giving the ordinary speaking voice sufficient carrying power to be heard in the open air or in large buildings. We know that Saint Ambrose, Archbishop of Milan, in 397, put the sacred melodies then in use into tangible form by the adoption of four scales or modes, making an effort to found his system upon that of the Greeks, and, as we believe, preserving for future generations a precious remnant of the ancient Greek music.

The Ambrosian music was used for two hundred years, until Pope Gregory the Great in 590 was elevated to the Papal See to show himself not only one of the most zealous

and intelligent of the church fathers, but also the reformer of its music to which he gave permanent character. When the first of the Gregories became Pope, the Ambrosian chant had lost much of its pristine purity and dignity. Cognizant of the general desire for a new church service, he collected all the existing chants, discarded the inferior ones, adapted the best of the old to new texts, and added a number of his own composition. Finding the Ambrosian scales no longer sufficient, he added four more, in distinction from the two major and minor scales of modern music, and thus completed the tonal system. The bulk of music comprised under the term plain song was put by him into its present form; cantus planus, i. e., level or plain song being distinct from the later cantus figuratus, or harmonized, measured music. The Gregorian chants were written in square notes upon a four-lined staff without measures, the words, not the music, being divided into accents, and the accents occurring irregularly and not at fixed periods as in measured music. The rhythm was similar to the rhythm of prose and, in the performance of the chants, it was necessary, for the proper effect, to sing the words with notes as they would be spoken without notes. The great collection of Gregorian music was in two divisions. The first was the music of the mass, consisting of the "Kyrie," the "Gloria in Excelsis," the "Credo," the "Sanctus," the "Benedictus" and the "Agnus Dei," with the "Baptism" and the other occasional service. This corresponds to the modern missal. The second division included the music of the daily hours of divine service and corresponds to the modern breviary. The collection for the mass comprised over six hundred compositions. Important among the simple chants were the Gregorian tones of eight melodies, most of them with variable endings which are appointed to be used in the singing of the psalms. The arrangement of the mass has remained unchanged from that day to the present.

Provided with a system of notation, Pope Gregory was able to write these compositions down in a book which was

afterward known as the Antiphony. Whether it be fact or tradition, this is said to have been fastened to the altar of St. Peter's church in token of the fact that it was intended for future generations.

Gregory, not at all hampered by the decrepitude brought on by too rigorous asceticism, established a singing-academy and personally superintended it, with scourge in his hand to serve as a reminder of the excellence of well-studied lessons. Missionaries, clergymen and all other members of the body ecclesiastic were supposed to be well grounded in the Gregorian chant, and the monks from outlying districts made long and perilous journeys into Rome to take their music lessons. Its use spread far and wide, Charlemagne being one of those who endorsed it most enthusiastically. In evidence of the reverence felt for it may be mentioned the idea prevailing in the Middle Ages that the Gregorian music was of divine inspiration. For seven hundred years the pure Gregorian chant was retained in use in the Roman Catholic Church, but in the Fifteenth Century, its artistic value had degenerated to such an extent, partly from the inability precisely to indicate it, that Palestrina undertook its reformation. The work he began was finished by his disciples but there is grave fear that the so-called reform can be reckoned as little better than a mutilation. The result of their labors was known as the Medicean Gradual.

In 1771 Charles Burney, in his chatty volume on The Present State of Music in France and Italy writes thus: "The Gregorian chant subsists throughout France in all cathedrals and collegiate churches. It is oftener performed without the organ than with. . . . It appears plainly to me that the old chants and responses were not new compositions by Tallis at the time of the Reformation but were only adjusted to English words; the little melody they contain being very much the same as in all Catholic churches abroad. It is only on Sundays and festivals that parts are added to the canto-fermo or plain chant here. All sing at

other times in unison. All the books out of which the priests chant are written upon vellum in the Gregorian note, that is, in the old black lozenge or square characters, upon four lines and spaces only. He also speaks of hearing the service chanted in the antedating Ambrosian manner under the direction of Signor Fioroni and begged a copy of the service "to convince the world, that although the theatrical life and that of the church are now much the same, when instruments and additional singers are employed, yet the ancient grave style is not wholly lost."

Recent dissatisfaction with the prevalent musical service led to the restoration of the true Gregorian chant to the church, this being chiefly accomplished by the Benedictines of the Congregation of France. Among those of the Popes who endorsed its adoption were Gregory XIII., Clement VIII., Paul V., and, in later times, Pius IX. and Leo XIII. It remained for Pope Pius X. to take the most definite steps of any toward its restoration.

At the Feast of the Immaculate Conception in 1903, the year of the thirteenth centenary since the death of Gregory, he addressed a letter to the Cardinal Vicar of Rome in which he prescribed for the entire Catholic world a return to this truly religious music, believing with Goethe that "a music which is profane and religious at the same time is godless." A portion of his letter reads, "In other days, truth to tell, one knew the Gregorian chant only from incorrect and altered versions. Zealous study and research have changed all these things. Restored satisfactorily to its pristine purity in such as it was transmitted to us by our fathers and in such as is found in the manuscripts of different churches, the Gregorian chant appears sweet, pleasant, very easy to understand, and in such new and improved beauty that, wherever it has been introduced, it has not been tardy in inspiring in the young singers veritable enthusiasm."

Pope Pius expressed his hope that the young clerks who came to study in Rome would propagate it in their dioceses when they returned to be priests. He also said, "We

would wish then that in all colleges and seminaries in this august city would be introduced anew the very ancient Roman chant which formerly resounded in our churches and in our basilicas and which has been the delight of past generations in the fairest era of Christian piety." One of the most important requisites is that boys should take the place of women in choirs. It may be, indeed, that the chaining of the Antiphonal to St. Peter's altar was the symbol of a very real permanency.

For hundreds of years there have been occasional doubters, and of late it has been urged in several quarters that to ascribe the great reform to Pope Gregory is but due to tradition or overenthusiasm on the part of his biographer, John the Deacon, who may have credited the work of the many to the most striking figure of the time. Another theory is that the term Gregorian was bestowed upon the music because Gregory II. or Gregory III. had a hand in it. The believers, nevertheless, exhibit the couch upon which Gregory I. reposed while giving his singing-lessons and the scourge with which he threatened the boys. Indeed, the most unprejudiced inquiry tends to prove that Saint Gregory had a large personal share in the arrangement of the ecclesiastical music and the preservation of a liturgic chant "as ancient and invariable as the liturgy itself."

From the time of Gregory until the Eleventh Century, little was done for music, although as early as the Tenth Century there were attempts at part or polyphonic singing. Later Hucvald, a Benedictine monk of St. Armand, Flanders, introduced part-singing into the church, adopting the system of Pythagoras, and to him is due the idea which culminated in the clefs and staff. He is also credited by some investigators with having invented counterpoint or harmony, while others assert that Guido of Arezzo, another Benedictine monk, was its inventor. The work of Guido had more influence in shaping modern music than that of any of his predecessors.

After the death of Guido music in Italy advanced by very slow degrees and there is scant mention of musicians or composers until the beginning of the Fifteenth Century, which ushered in a musical renaissance. The apprentice period in the development of counterpoint was served out. Music was ready for the finer stages of tone painting and was in the hands of men worthy to be called masters. For many years, however, Italy, once the alma mater of all Europe, borrowed her musical works of any importance from other countries, being directly dependent upon the Netherlands school for her development. The civil wars of which she was the theatre seem to have destroyed the arts, especially music. Then, too, when after Dante's time, the Italian language came into its own, poetry was cultivated at the expense of music.

The pupils of Guillaume Dufay, 1350-1432, one of the founders of the Flanders school, found their way under the sunnier if less enlightened skies of Italy and were employed in every ducal court and in the Sistine chapel and at St. Peter's and St. Mark's. Soon we hear that Italy had acquired schools of her own, and students especially of those in Venice, Naples, Lombardy and Tuscany, came to the front. Native composers first rivaled and then outshone their former teachers.

The school of Venice exerted an influence reaching to Munich, Nuremberg, and other important Teutonic centers and extending even to Spain. Adrian Willaert (1480-1562) came from Bruges to Rome, and removed afterward to Venice, where he was appointed chapel-master of St. Mark's. He divided the choir into two parts, a system which ultimately became universal and which led to the use of double chanting. Then as now, the church of St. Mark's possessed two organs facing each other from separate galleries, which doubtless suggested the idea to Willaert.

The schools of Naples and Lombardy were also actively engaged in working for the general musical betterment. A distinct contribution was made by the two Gabrielli. Andrea

was the last of the old Venetian school, an eminent teacher and the inventor of the fugue. Giovanni, the nephew and the greater one, was a remarkably gifted contrapuntist, as his "Symphoniæ Sacræ," written for three simultaneous choirs, demonstrate.

In fact, music of all sorts was flourishing in the Fifteenth and Sixteenth Centuries. Universities and high schools had been founded and scholars from all countries were flocking to them. To give freer expression to sentiment, the madrigal was cultivated, inspired by the glowing verses of Dante. The etymology of madrigal is a question open to discussion. It has been variously ascribed to mandra, a sheep-fold and hence a shepherd's song; to madre, mother, hence a song addressed to Our Lady; or to Madrigada, the dawn, in which case a madrigal may have been primarily a morning song. The most charming and artful of counterpoint was often displayed in the madrigal. It was known as early as the Fourteenth Century, but was most successfully cultivated and brought into favor by Adrian Willaert.

The frottole were popular four-part songs of a jovial nature and the villotte or villanelle (drinking-songs) resembling frottole, enjoyed vogue among the peasantry. Another favorite vocal form of more general character was the aër or aria inspired by the glowing verses of Dante, Petrarch, Tasso and Boccaccio.

Sulpitias, an Italian writer, speaks of the music-drama as an entertainment known in Italy as early as 1490. It became the custom to intersperse the acts of plays with music, this being a practise especially in Tuscany. Late in the Eighteenth Century, these intermezzi assumed grand proportions and were united to become opera buffa. At the first they consisted principally of madrigals sung by a chorus.

The end of the Middle Ages witnessed the culmination of a great reform movement. One of the most interesting leaders of the campaign was Palestrina, or more strictly Giovanni Pierluigi Sante (1514-1594), called Palestrina

from his birthplace. It was this truly good and pious man who inaugurated the golden era of ecclesiastical music. He straightened out the complexities of existing church music and produced works remaining to the present day models of their kind combining, as he did in himself, all the virtues and strength of the age. His influence is clearly discernible in the present-day composers of the Eternal City.

The beginning of the Seventeenth Century witnessed the birth of opera as elsewhere described, and 1600, the same year which brought forth the first of the operas, "Eurydice," also produced oratorio, the pioneer being entitled "Representazione de Anima e di Corpo," by Emilio de Cavalieri, with recitatives by Peri, the composer of "Eurydice." There was an orchestra and the chorus sat on the stage, rising to make appropriate gestures.

Prominent among the oratorio composers of the day were Alessandro Stradella and Giacomo Carissima, to whom it chiefly owed its development. Antonio Cesti assisted in fixing its structure as did Alessandro Scarlatti, a genius equally great in opera, oratorio and cantata.

Passion plays and mysteries were performed as early as 1530 in Italy and it is supposed that they were written by the fathers of the church or at their instigation, to offset the influence of the pagan plays so hostile to the career of the faith. It is probable that the oratorio owed its origin to these crude dramas of the Middle Ages, wherein the lives of holy personages were represented. And now when the great work of Palestrina had been written and opera and oratorio had been started upon their brilliant careers, Italy may be said, without contradiction, to have dominated the world of music.

Owing to the efforts of the monks to preserve a clear distinction between learned and popular music, folk-song followed out its own line of development. Italy is not over-rich in folk-song, possibly because the native mind is strangely deficient in the sense of the supernatural. Beneath all the passion and fire is an intense practicality, existing

since the ancient days of Rome, which believes nothing it cannot see. In consequence, fairies, witches, sprites and such folk who figure so happily in northern song are absent from the Italian. Still, as in other lands, the folk-song, is the corner-stone of its vocal melody. Naturally, it is impossible to trace the origin of much of it. So changed is it from generation to generation and so apt to mirror in itself the passing event, that it is frequently centuries older in the melodic sense than the historic incident it has evidently been composed to narrate.

At first sight, the songs of the various Italian provinces appear greatly alike, but upon more careful examination it may be seen that they differ and that they receive in each some distinctive touch of local color. In Sicily where the germs of Greek comedy can be traced, the charateristic songs are the love-songs sung to couplets or triplets. The aria is loved by the Sicilian and is usually sung to guitar accompaniment. From Sicily, Italian music derived its pastoral songs which have a peculiar rhythm and humor of their own; also a vast number of the religious songs, nursery rhymes and lullabies. Here, at harvest time and on festive occasions, the streets echo to peasant song contests. Such contests occur, too, in Naples or near it and many canzones begin life at the festival of La Madonna di Piedigrotta Posillo on the seventh of each September. It is a great gala-day and much wine is consumed. Here come the latter-day troubadours to sing their songs to the crowd and applause is showered lavishly upon the ones who meet favor. The most of the songs are quite primitive in construction and are written in the barcarole time which lends the lilting suggestion of the dance.

Venice has folk-songs of a very high order. The Tuscan peasant, flower-loving and nature-loving, sings of vine-clad hills shining in the starlight of the summer evening, as the gondolier sings of still nights and moonlit seas while the waters of the Grand Canal lap the sides of his picturesque craft. The Sicilian "Mariner's Hymn" holds a warm place

in the heart of the Venetian gondolier. The ballads of Lombardy are often tragic and those of Piedmont are given to relating historical or legendary incidents, while the mountaineers of Calabria are fond of exploiting the feats of celebrated brigands.

It is a peculiar fact that Italian music is not in the least tinged with local allusions except in a few instances, and her ballad literature does not compare with that of England and Spain. There is no song of Trovoli, none of the lovely lake of Como and the fair region surrounding it. Italy has never sung of the glories of her hills and mountains and lakes as Scotland has sung of her lochs and braes, or as Norway has sung of her fiords and scaurs. Evidently, the Italian takes it for granted that his land is fair and lets it go at that.

Italy, however, is rich in her national songs set to martial tunes and heard all over the land. The call of patriotism never has failed to find a responsive echo in the breasts of her sons and wars and struggles for independence have called forth many of her most stirring compositions. To her most serious revolutionary periods, such as the years 1821, 1848 and 1859, can be traced the most noteworthy of the national songs. Very popular is Garibaldi's hymn with its reiterated refrain:

So fight with the sword;
So fight with the sword;
With fire and sword;
With fire and sword!

The "Volunteer's Farewell" is the national song of Florence and the "Tri-Colored Banner" is the favorite song of the Neapolitans. Verdi wrote the music of "O, Mia Patria," one of the most beautiful of the national songs. The "Marcia Reale," or royal march, is played as a fanfare by the royal band whenever the king and his consort make their appearance. There are a few popular songs in Italy, such as the "Santa Lucia," a favorite street-ditty of the Neapolitans, and the brindisi heard in other towns, but

they are few indeed and enjoy only local popularity. The diffusion of the opera and its influence on all classes supplies the Italian with his favorite tunes and checks the normal development of the popular ballad.

It would indeed be a singular circumstance if in a country naturally as gay and pleasure-loving as Italy, the dance were not enshrined in the popular heart. There exists, however, no such grave anomaly in the fair land of the vine and the olive. Terpsichore plays no small part in Italian life and music, and the music of alien composers founded upon her dance rhythms is not inconsiderable.

Dancing is almost coeval with the world. Its origin needs no profound explanation. It is necessary merely to note the effect of a superabundance of animal spirits on children or even on animals. The dance in times past has played an important part in religion and festival and its history can be traced in a gradual procession from the temple to the theatre. It has from the first been accompanied by music, the savages securing this tonal accessory by such rude devices as rhythmic beats on drums, shells, or sticks, or more simply still by the clapping of the hands. Lucian writing of the golden days of Greece, refers to music and the dance as "the married pair." Among the ancient Roman dances were the Belecrepa, a war-dance attributed to Romulus; the Salian dance, performed by the priests of Mars; and the May-day dance, similar to the poetical flower-dances of the Greeks, celebrated by songster and sculptor, and also suggesting the English May-day dance.

In the reign of Augustus, the dance was introduced in the theatres and at one time there were no less than three thousand foreign dancing-women in Rome. Like all other institutions, it became licentious in Nero's time and waited in degradation for its own especial renaissance. There is evidence of its revival in the Fifteenth Century, for in 1489, a ballet representing the story of the Argonauts was danced at the wedding of Galias Sporza, Duke of Milan, to Isabel of Aragon.

Lucrezia Borgia was a famous dancer and, in this connection, it may be mentioned that the Italian dances of the upper classes only attained perfection when they passed into France. Some of these, because of their soft gliding movements, were called Dances Basses and were often performed to the accompaniment of psalms. It is difficult to repress a smile upon learning that of all dance-measures Charles IX. most esteemd Psalm cxxix, but it paves the way for a calmer acceptance of the fact that the Cardinals of Narbonne and St. Severin and Cardinal Hercule d'Este were fond of the diversion, and that all the fathers danced at the Council of Trent in 1526.

Italy was the home of the modern ballet, whose growth may be traced almost side by side with that of opera. Probably the most famous of the Italian dances is the tarantella, as closely associated with that country as the fandango is with Spain. It is peculiar to Naples and its vicinity. The tarantella is supposed to have originated in the ancient province of Apulia in Southern Italy, where it was thought that a person suffering from the bite of the tarantula could be cured only by dancing until complete exhaustion overtook him. To the traveler, it is still one of the most interesting features of Neapolitan life. It is danced by a man and a woman and sometimes by two or three women and its time is gradually accelerated until the performers are revolving at a high rate of speed. Irregular variations of the major and minor characterize the music, and the time is marked by the dancers, usually by means of the tambourine and the large Neapolitan castanets. It is sometimes accompanied by the violin or the flute and pipe.

The tarantella has been successfully utilized by many composers, notably Weber in the last movement of his "Sonata in E flat" and Mendelssohn in his "Italian Symphony." Bellini gives a hint of it in the opening chorus of "La Sonnambula." It appears in Auber's "Masaniello" and "Fra Diavolo." Rossini wrote a piquant vocal tarantella entitled "La Danza," and Rosetti employs it in a waltz.

Bach, Chopin and Thalberg are others who have fallen victim to its lively rhythm.

Closely following it in popularity is the saltarello, from the Latin saltare, meaning to jump. It is in 3-4 and 6-8 time, and is danced by two persons, generally a man and a woman, the latter holding her apron and pirouetting gracefully. It originated in the Fifteenth or Sixteenth Centuries and was generally performed by gardeners or vintners. The saltarello is peculiar to Rome, and is lively enough to belie the statement that the Roman citizen is usually too listless and apathetic to dance unless stirred by strong emotion.

The following description of the saltarello is given in the Penny Magazine of 1845: "In all these dances the dancers make their own music, or the best part of it, either by mandolin or voice, or by voice and castanets; the said music when heard near at hand, being rather loud and wild than soft and melodious, and the voices being stretched to a cracking scream. Sometimes the partners scream together, at other times they sing in alternate strophes or verses and occasionally the woman only plays the castanets, leaving the singing, and all the rest of the music, or the noise to the man. But very commonly the bystanders and spectators of the dance join in the music, forming a loud screaming orchestra and choir that must be heard to be understood. When all this is mingled or softened by distance, it is pleasant enough."

It might be added that the music, often in minor, is played by the guitar as well as the mandolin with tambourine accompaniment. The finale to Mendelssohn's "Italian Symphony" contains two saltarellos and Valentine Alkan has one in an interesting suite for pianoforte.

The siciliana, variously known as the siciliano or the sicilienne, is similar to the pastorale. It is, as its name indicates, indigenous to the island of Sicily, where the picturesque inhabitants esteem dancing a necessity almost worthy to be placed in the same category with food and drink. The siciliana is of an idyllic, tender, almost monotonous

nature and is usually performed at weddings after the feast, when the invitation to the dance does not devolve wholly upon the males of the party. When the peasants dance it, the time is usually marked by the flute, or by the tambourine with bells. When the siciliana appears in high society, violins and occasionally bagpipes are found in the orchestra. This dance has been a favorite with the composers and is frequently used in the slow movements of suites and sonatas. It appears in Bach's violin "Sonata in G Minor," in Gluck's "Orfeo," and in Mozart's "Nozze de Figaro."

The similar pastorale or shepherd's song and dance has had a remarkable influence both upon the music of Sicily and of foreign composers. It is heard in Beethoven's "Pastoral Symphony;" it forms the basis of the "Pastoral Symphony" in Handel's "Messiah;" while Rossini uses it in "Tancredi." The bergmasca is a rustic dance of great antiquity, so called from Bergamo, the town in Lombardy which is chiefly famous as the dwelling-place of Tasso and Donizetti. A bergamask is a part of Mendelssohn's music to the "Midsummer Night's Dream."

The forlana is the characteristic dance of the Venetians and is of ancient origin. Two persons, often gondoliers, are required for its performance, and it is not uncommon to vary the movements by imitations of rowing or pulling an oar. The dance terminates in a giddy whirl and its music is in 6-8 or 6-4 time. An example of the forlana is found in J. S. Bach's suite for orchestra in C major.

The ruggera, a pantomime dance encountered in Messina; the galliard, a merry dance, pronounced by Prætorius to be an invention of the devil; also called romanesca or cinque-pas because of its five steps; the giga and the passamezzo have also had a share in influencing composition.

A chapter on the Italian dance and its music would in no wise be complete without mention of the empress of dancers, the divine Taglioni, of Italian parentage. She was the toast of her day, the despair of all successors, the friend of kings, copied by ladies of fashion, and encored twenty-

five times at one Viennese performance, where she danced the siciliana at the Opéra Francaise.

Almost since the days of its invention, music in Italy has meant opera, and opera alone. Since the early days of its history, opera frequently has been attacked as fundamentally unnatural and incongruous, a thing neither fish, flesh, nor fowl. However inartistic it may be for men and women to voice their emotions on the stage in song, when in real life they would do this in the speaking voice, an institution productive of so much pleasure, interest and controversy is surely of sufficient importance to be seriously considered. Were our subject Italian opera instead of opera in Italy, the chapter would of necessity be much longer than it is, since for many generations Italy has been chief operatic purveyor to the world, not only furnishing the scores, but also the singers who were to interpret them and sending them broadcast over the land. Handel, for example, while not an Italian, was taught in Italy, and maintained genuine Italian opera in London in the great days of Addison, whose bitter criticisms on opera as a form of art are sometimes suspected to have been inspired by the failure of his own "Rosamond."

Later, Paisiello brought his operas and his singers to Russia, where they enjoyed a brilliant term at the court of the Empress Catherine. It was in St. Petersburg, in 1776, that Paisiello's "Il Barbiere di Siviglia" was first performed, and here he was succeeded by Cimarosa. The mention of Cimarosa reminds us that his famous "Il Matrimonio Segreto" was written for Emperor Leopold II. at Vienna. And not forty years ago the Khedive of Egypt supported an Italian opera company in Cairo, for which Verdi composed "Aïda," one of his most brilliant works.

The story of the birth of opera in Florence is an oft-told tale. The evolutionist would like and has made laudable efforts to trace its procedure from the sacred musical plays of the Fifteenth and Sixteenth Centuries, while Fra Menestrier, a Jesuit scholar, finds a much more ancient prototype

in the "Song of Solomon" given at the celebration of the marriage of a daughter of Pharaoh.

Opera, it would appear from investigation, was not the result of centuries of development but rather in the nature of an accident. Plato and Aristotle were the Koran of the Mediævalists. They had made few comments, however, upon the subject of music and a zealous company of Florentines set for themselves the task of looking into the matter. The result was opera, called by them drama per musica and later opera per musica, a new form and not an imitation of the entertainment of the ancient Greeks, as they believed.

It was late in the Sixteenth Century when these Florentine gentlemen, Pierre Strozzi, Jacques Corsi, Giovanni Bardi, Vincenzo Galileo, and Girolami Mei began their investigations, and engaged Ottavio Rinucinni, the best poet of the day, and Giacomo Peri and Giulio Caccini, two of the most enlightened musicians to carry out their ideas. "Dafne," the first result of their labors, was privately presented in 1597 at Signor Corsi's house and met with remarkable success. Unfortunately, in some revolution of time's whirligig, the score has been lost.

"Eurydice," its libretto by Rinucinni and its music by Peri, affectionately known by his associates as Il Zazzerino or Short Hair, was finished to celebrate the dawn of the Seventeenth Century and was deemed worthy of presentation at the marriage of Henry IV. of France and Marie di Medici. One of our chroniclers informs us, in a gossiping foot-note, that the librettist was inspired by the absurd fancy that the bride, afterward so unpleasantly known to fame, was enamored of him. But what is more to the point is the fact that we have in "Eurydice" nearly all of the important factors of opera as it stands today, the choruses, the dialogues in recitative and the subserviency of the music to the meaning of the text.

So greatly praised was "Eurydice" that opera received impetus sufficient to carry it forward for many years. But a few years later Claudio Monteverde (1568-1643) a remark-

ably gifted musician trained in the school of Palestrina began to dominate the scene. He was for twenty years in the service of the Duke of Mantua as chapel-master and composer and wrote, for a marriage in the ducal household, "Ariana," the opera which crowned his career. He did much for opera, investing the recitative with new life, putting the great art of instrumentation upon a firm basis and inventing new instrumental effects, such as the tremolo and the pizzicato, still recognized as invaluable means of dramatic expression. With Monteverde worked Marco da Gagliano, who presented his somewhat famous "Dafne" in 1608, the year of Monteverde's "Orfeo," in which latter is encountered the first dramatic duet.

Monteverde left his pupil Cavalli to preside for a while over the fortunes of opera. He was a true son of the people, vigorous, imaginative and full of the love of life and color with which qualities he dowered the opera. It was he who originated the aria which was destined to play a remarkably prominent role in Italian opera and he strove after realistic effects, attempting to paint with his orchestra all the manifold sounds of nature. Cavalli produced thirty-nine operas, his most famous being "Giasone" in 1649 and "Ercole" in 1662.

The genre was flourishing in Venice where, in 1637, the first public opera house, "Le Teatre di San Cassanio," was opened. By the end of the century there were eleven opera houses in Venice alone and the popularizing movement which has never been abandoned in Italy was under way. Opera, by the way, reached Rome in 1632.

Marc Antonio Cesti (1620-1669) was a great musician but, unfortunately, without dramatic instinct. It was he who sowed the seeds of a certain dramatic insincerity which was willing to sacrifice the expression of emotion to the gaudy persiflage of the singer who, in many instances, exhibited remarkable vocal prowess, but did not take the trouble to act. This fault, which reached its culmination in the brilliant Rossini, was one of the principal objective

points of the great reformers, Gluck and Wagner. Perhaps Comte Gregoire Orloff, who declares that "the opera had scarcely been invented before it began to degenerate" has some grounds for his pessimism.

Alessandro Scarlatti, "the father of modern Italian opera" now came forward to found the Neapolitan school, in which so many great musicians have been trained, and to prepare the way for the golden age of Italian music. Among the achievements of this great man was the origination of accompanied recitative and notable advancement of the science of instrumentation. In the matter of prolificacy, he successfully rivals the German Kaiser, for one hundred and seventeen operas are recorded to his credit, not to mention several oratorios, much church music, and composition in other lines.

Toward the close of the Scarlatti period, opera buffa or comic opera originated, and from the first was warmly welcomed by the gay Italians. This was a fortunate circumstance, for opera buffa managed to keep its head above the dark waters of artificiality and shallowness when opera seria was completely submerged. Niccolo Logroscino moulded opera buffa from the crude intermezzi given in the acts of serious opera into artistic form. His operas "Il Vecchio Marito," and "Tanto bene Tanto male," are remarkably skilful works. This form also advanced under the hands of Jomelli, Pergolesi and Piccini, Pergolesi's "La Serva Padrona" written in 1731, being considered for many years the most excellent example of the type.

Nicoli Piccini (1728-1800) was a man of much distinction in his day as a composer of both opera seria and opera buffa but, notwithstanding his gifts, there were few who were caught faster in the snare of the conventions than he, and he fell in his encounter in Paris with the valiant, virile Gluck. The story of the Gluck-Piccini fight, the fight between the decadent Italian opera and its one-time pupil, the German, is probably the most interesting and significant page in operatic history, and would make material for a very

good opera buffa in itself, with representations of an occasional street-brawl or quarrel in high society such as accompanied it. Peri's invention had undeniably come into its own when most of the brilliant men and women of a brilliant age would range themselves upon a question of its ethics.

Giovanni Paisiello (1741-1815) was famed for his comic operas among which were "Il Barbiere di Siviglia," which Rossini drove from the field with a new and improved edition. A luminous figure in Eighteenth Century opera was Domenico Cimarosa, the son of a Neapolitan washerwoman, whose marvelous gifts secured for him the patronage of those in high places and much free instruction from the gifted. His greatest comic opera "Il Matrimonio Segreto," possessing the finest Italian overture up to that time, took the public fancy by storm and forms an occasional part of the Italian repertory today, well-nigh entitling him, in the opinion of many, to a place beside Mozart and Rossini. His admirers declared that one act-finale of Cimarosa alone contained material for a dozen operas.

We now come to a period in the early Nineteenth Century, in which there flourished Gioacchini Rossini (1792-1868), Saverio Mercadante (1797-1870), Giovanni Pacini (1796-1867), Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1802-1835). But the greatest of these is Rossini. For a while Italy had been face to face with grim-visaged war and so welcomed the gay, tuneful, volatile Rossini with open arms. The impression must not get about, however, that it was love at first sight. Such an impression can hardly coexist with the recollection of the events incident upon the production of "Il Barbiere di Sivilgia," Paisiello, whom, it was considered, had treated Beaumarchais' comedy adequately, was seventy-four years old and had long been a lion in Rome. Rossini was twenty-three and had tasted both failure and success, the latter with "Tancredi and Elisebetta." He was in quest of a libretto which in no way alluded to religion or politics, for in the Eternal City both church and state were uncomfortably sensitive. "Il Bar-

biere" suited him exactly and Paisiello readily granted him permission to use it again, some have been unkind enough to suspect because he fancied a complete fiasco might be a good lesson for the young upstart. Now that immortality is generally believed to belong to Rossini's version, the story of its production is doubly entertaining. Evidently a more hostile crowd of first-nighters was never gathered together. Nobody at all listened to the overture; Garcia, who played Almaviva, sang a Spanish melody of his own arrangement under Rosina's window. Garcia was no composer and the audience did not blink at the fact. The spontaneity of the proceeding was not helped by the snapping of his guitar strings and laughter and hisses greeted the accident. The sight of Figaro, with another guitar caused such irrepressible mirth that the strains of "Largo al factotum" were completely drowned; the duet of Almaviva and Figaro had an accompaniment of groans and hisses, which did not appear in the score; Don Basilio made his entrance only to fall through a trap-door; and to cap the climax, a cat appeared, evidently with the laudable ambition to assist in the great finale, but like the composer was not appreciated, and Figaro, Bartolo, Basilio, and Rosina suspended their tunefulness long enough to engage in a lively chase.

"William Tell" is Rossini's greatest serious opera, great from beginning to end, which is saying much, for it is so long that it is invariably cut to pieces for the impatient present-day audience. It has been suggested that it might well be divided into days in the manner of the "Ring of the Nibelung." Rossini wrote over twenty operas in the few years of his activity. They were sufficient to put aside all the works of his predecessors and, until the advent of Verdi, his operas and those of his disciples were produced exclusive of all others. In short, the story of the Rossinians is the story of Italian opera during the first half of the Nineteenth Century. Rossini founded no school and was not a reformer but the birthplace of opera never has been the scene of its reforms. He has been accused of tottering dramatic struc-

tures and of overornamentation, even of perpetuating for years all the vices of his forerunners. But one so charming, cheerful, and insouciant, so frankly in love with joy and beauty is easily forgiven for many sins, especially for that national one, the delight in tune for tune's sake only. It is also easy to believe him far too modest in his prophecy that possibly the second act of "William Tell," the third act of "Otello," and all of "Il Barbiere" might live.

Rossini retired from active life at thirty-seven, to watch the progress of opera for thirty-nine years. He saw the sweet-voiced, dramatic Donizetti add to repertory such works as "Lucrezia Borgia" (1844), "Lucia di Lammermoor" (1835), "La Fille du Régiment" (1840), "La Favorita" (1840) and "Don Pasquale" (1843); while Bellini contributed such memorable works as "La Sonnambula" (1831), "Norma" (1831) and "I Puritani" (1834). He lived to see the beginning of the triumphal career of Giuseppe Verdi, which forms in itself an important era in the history of Italian opera.

Compared with the works of those who had gone before, the operas of Verdi were remarkable for their vigor, power and sincerity. His career was of calm and steady growth and covered a long period of time. In 1874, historians expressed mild surprise that at the comparatively advanced age of sixty-one, he could have written anything as fine as his "Requiem." Some of them lived to have that surprise deepened into amazement when, twenty years later, he produced "Falstaff," which many consider his masterpiece.

Verdi is one of the most popular of the composers, and one seriously considers granting him the superlative place, for he has added numerous works to the repertory loved by the people, notably "Rigoletto" (1851), "Il Trovatore" (1853), "La Traviata" (1853), "Aïda" (1871), "Otello" (1887), and "Falstaff" (1893). Many believe that with a saner vision than Wagner, he has in his better works found the true lyrical drama.

Verdi has been followed by a number of composers of undeniable talent. Among them Arrigo Boito, Verdi's librettist, has won a little fame on his own account with his "Mephistopheles" (1868), produced at Milan after fifty-two rehearsals. Amilcare Ponchielli and Umberto Giordano are names of some importance.

The spectacular Pietro Mascagni, with his "Cavalleria Rusticana," fanned the breeze of realism which blew freshly over France, Germany and other countries and which is the chief characteristic of the present day. Of more substantial genius is Giacomo Puccini, the latest of several of the name who have been famous in the musical annals of Italy. He is a composer of great versatility and discretion, and "Manon Lescaut" (1893), "La Bohème" (1896), "La Tosca" (1900) and "Madame Butterfly" (1904), are in undeniable favor with opera-goers all over the land. Ruggiero Leoncavallo, of "I Pagliacci" fame, and Nicola Spinelli round out a list indicative that Italian opera is not in decadence.

The opera in Italy is and has been for many years an ubiquitous institution. Before the days of Rossini, every important city had its opera house. This was true of all the larger towns and some of the smaller ones. It is a part of the life of the people, a necessity rather than a luxury. Without consulting the bill-boards or newspapers, you may know what piece is being produced at the opera by listening to the snatches of songs the people hum or whistle as they trudge home from work.

One of the most famous of the world's opera houses, if the palm may not indeed be awarded to it, is "La Scala" at Milan whose one hundredth anniversary was celebrated in 1876 and within whose historic walls have resounded the measures of many a notable first performance.

Naturally, from early times provision has been made for musical education in Italy. The first of all the schools was that founded in Naples in 1496. There is a state institution existing in Palermo which was established in 1615. The Academy of St. Cecilia in Rome antedates this by fifty

years. This, by the way, possesses the finest musical library in Italy. Genoa and Florence also possess important institutions of this nature.

Despite musical revolutions, the people still cling to the works of the early Nineteenth Century, such as those of Donizetti, Bellini, Rossini, and the earlier ones of Verdi. Nothing can supplant in their affections "Lucia," "Traviata" or "Il Barbiere."

Many of the famous opera singers are Italian, for the suave climate of Italy engenders the warmest and mellowest voices in the world. Over a century ago, Burney related: "The finest music I heard here was in the street immediately upon my arrival, performed by an itinerant band of two fiddlers, a violincello and a voice, who though as unnoticed here as small-coalmen or oyster-women in England, performed so well that in any other country of Europe, they would not only have excited attention, but have acquired applause which they justly deserved." In New York, so heartily adopted by thrifty Italians, there may occasionally be heard upon the thoroughfare the owner of a street-piano singing to its accompaniment an operatic air with a voice which would not shame the stage of the Metropolitan.

Important composers in other lines are Don Lorenzo Perosi and Signor Sgambati, known for their oratorios and sacred compositions.

Surely the achievements in music in no other country are as significant as those of Italy. Almost all the great musical forms have had their origin there, such as the opera, the oratorio, the fugue, the sonata, the symphony. Under her sunny skies at least two of the most important of the musical instruments, the violin and piano, have found their highest evolution. All the great violin-makers, such as the Amati and Stradivarius, were Italians. Italy has had more than her share of virtuosi, such as Domenico Scarlatti, the great harpsichord player and Paganini, the prince of violinists, whose genius could be accounted for only as coming from an alliance with the powers of evil.

TROUBADOURS

THE TROUBADOURS

Probably the most cheerful and picturesque figures of the age of chivalry were the troubadours who sang in southern France and northern Italy. There have been minstrels and strolling poets before and since them, from the time of Homer to something very like the present, but the troubadours are in many ways distinct. They were among the first indications of a return to culture and they bloomed like flowers in the midst of the darkness and ignorance of the Middle Ages, appearing first among the vine-clad hills and vales of lovely Provence in southern France. A hint of their charm lies in the very music of their name, which comes from the Provencal verb trobaire, to find or to invent, and refers to the finding of rhyme, in which they took delight, after the severe reign of the quantitative measure of classic Greece. North of the Loire, by a similar process with a similar French verb, they were called trouvères. They sang in the Provencal tongue, an ephemeral one founded on the decadent Latin, out of which grew the Italian, Spanish, French and Portuguese languages, not to mention the influence it exerted in the formation of English, Chaucer using the minstrel-songs as his first models. The troubadours occupied much the same position in France and the south of Europe as did the Minnesingers in Germany and the minstrel bards of England.

The era of the troubadour was comparatively short, scarcely three hundred years, in fact, from the beginning of the Eleventh Century to the close of the Thirteenth. The troubadour spent his winters, when not engaged in war, in the castle, of which he was sometimes the lord, sometimes one of the many retainers. Here he busied himself composing verses, while his lieutenant, the jongleur, increased his proficiency in playing upon the various instruments needed for accompaniment, pre-eminently the lute and the harp in Provence and the guitar in Italy and Spain. No doubt the jongleurs spent some little time in perfectly memorizing the songs also, for many of the troubadours intrusted to their lieutenants the singing of them. In Burney's History of England an interesting jongleur's "largo al factotum" is given. Therein, the jongleur describes his ability to play upon the viol, the pipe, the syrinx, the harp, the gigue, the psaltery, the symphony and the rote. He refers to his stock of tales and fables, his satires, ditties and amusing pastorals, and more than hints of the value of his assistance in love-affairs.

It was incumbent upon the jongleur to display skill in the use of many instruments. One boasted that he could play upon no less than seventeen. In short, much credit is due to him for the popularization of purely instrumental music. It is also chronicled that the jongleurs, when singing in company, would have the most talented of their number improvise a free melody against which the others chanted. In this discant, so called, may be seen the foundation of the part-song. Very often it was left for the jongleur, he being frequently the better musician, to compose the melody for the verses of his master.

As soon as the first hint of spring was manifest, the troubadour, accompanied by his jongleurs, set forth with his new songs. They traveled from town to town and from castle to castle, wherever their fancy led them, and were always sure of a welcome, even in countries with which their own nation was at war. Every monarch and noble kept

open house for the troubadours. The modern social system is not half as effective as was this older one, in bringing into association the flower of the land, and to the troubadours as much traveled men all questions of etiquette were referred. Sometimes a noble received at his castle as many as two hundred visits in the seasons when the troubadours sang.

The troubadour was a warrior, but more than the fame of his valor did he love the appreciation of his merits as a versifier. He was more often than otherwise a man of rank, many kings being glad to number themselves in the tuneful fraternity. It is pleasant to observe the wholesome spirit of democracy attendant, the proudest monarch being willing to measure his talents as a singer and a poet with the lowest-born of his followers. Of Bernard de Ventadour, one of the most celebrated practisers of the "gay science," as they were pleased to call it, a chronicler, Pierre d'Auvergne, quaintly tells, "He had for his father a servant who shot well with a wooden bow, and his mother heated ovens and collected firewood." If, perhaps, the troubadour looked upon a company of lords and ladies as rather more than his proper sphere, the jongleur was surely to be found at fairs and festivals and other merrymakings. A jongleur standing upon an elevated platform and jauntily singing a canto to the accompaniment of his guitar was sight and sound dear to the heart of the common people.

The favorite theme of the troubadour was love, and closely following in esteem were flowery meadows and blue skies, and such delights of springtime. Sad to say, the effusions were usually most stilted and conventional. However, love and spring, topics which have lost no particle of favor with the poets of today, had sometimes set in rivalry with them recountals of brave deeds. Matfre Ermengen went down in the annals of his time as the author of a work of two thousand seven hundred verses containing, in essence, all the knowledge of the age; while Amanieu des Escas has coaxed into song most valuable and detailed

advice in all matters of a young lady's deportment, ranging from suggestions as to the advisability of frequent manicuring to specifications for the most graceful manner of declining and accepting offers of marriage.

The songs of the troubadours took many forms, chief among them being these three: The love song or chanson, also referred to as the son or sonnet. To this division belong the serenade or evening song; the aubade or morning song; and the alba, somewhat similar to the watch-song of the Minnesingers. The sirvantes, sometimes of a satirical nature, otherwise designed to convey political or moral admonition. The tenzo, a contest of wit and cleverness between two or more poets.

The melodies were at first stiff and awkward, but they gradually developed until, at the height of the troubadour régime in the Thirteenth Century, they had assumed a peculiar piquancy and flowing grace. Generally speaking, however, the melodies used in the singing of the troubadour verse were entirely subservient to the words, acting simply as their vehicle.

Mention of tenzo brings us to the subject of the Courts of Love, whose exact nature is largely a matter of conjecture, but which seem to have been poetic trials with presiding judges in the persons of the wittiest of the noble dames who administered justice according to a written code of thirty-one articles. Some of the more important of these were as follows:

Marriage is not a legitimate excuse for not loving.
Who does not know how to keep a secret is no lover.
No one can have two attachments at the same time.
Love must always increase or diminish.
The lover who survives is bound to preserve widowhood for two years.
The genuine lover is always timid.

Before the tribunal such subtle questions as these were discussed:

Which is the greater, the joys or sufferings of love?

A husband is aware that his wife has a lover. The lady and her lover are acquainted with the fact. Which of the three is in the most difficult position?

It is singular that the passionate lays of the troubadours invariably were addressed to married women, the husbands being frequently cognizant of the fact and encouraging the devotions of the youths. Not one of the many chronicled stories had marriage either as its aim or its dénouement. In many instances, it almost appears as if the relation were purely Platonic, and rather of the understanding than of the heart. In the most reserved of terms does the troubadour address the gracious lady who condescends to smile upon him from her eminence. Evidently, the women of the nobility enjoyed great liberty at the time. They seldom married for love, their husbands being chosen for them by parents or feudal overlords. When scarcely out of girlhood, they were taken to preside over some baronial court thronged with warriors and the gay troubadours and jongleurs whom their husbands maintained.

There were feminine troubadours, too, and the names of fourteen progressive Provencal ladies who sang their own poems to the lute and guitar have been preserved. One of these was the Countess Beatrice de Die, who was enamored of another troubadour, no other than the famous Rambaut of Orange (1150-1173) from whom the Dutch line of the House of Nassau derived its name. A portion of her works have been preserved with her sad story — sad, for Rambaut proved unfaithful and unworthy. But in the heyday of her happiness, Beatrice sang: "The joy you give me is such that a thousand doleful people would be made merry by my joy."

The first of all the troubadours of whom we have much account was William IX. of Poitiers (1087-1127). This dashing crusader and cavalier has left behind him nine poems and ground for grave suspicion of his moral code. Following in his footsteps as a troubadour, at least, was his son,

William X., the father of one of the most illustrious women of her time, Eleanor, wife first of the ascetic Louis VII. of France, and later of Henry II. of England. This brilliant patroness of the troubadours has been convicted in history of flagrant unfaithfulness as a wife, and in fiction of the murder of her rival, Rosamund Clifford, but her evidently innocent connection with Bernard del Ventadour throws a happier light upon her career.

This sweetest of the troubadours, noted for his lovely metaphors, naively accounts for his superiority in this wise: "No wonder that I sing better than any other; for my heart is more disposed to love, and more submissive to its laws. Body and soul, spirit and knowledge, strength and power — I have devoted all to love. He is already dead who does not love. What is the use of him except to trouble others." In the case of Bernard, his liege lord, unfortunately, was jealous when he gained the lady's affections, and the troubadour was forced to flee to the Court of Henry II., where Eleanor welcomed and befriended him.

Bertram de Born is, perhaps, the best known of all the troubadours from the part he played in the struggle between Henry II. and his rebel sons. He became a monk before he died, exchanging the court for the cloister. Dante, himself, termed "the troubadour spiritualized," mentions him in his poems putting him, alas, in Hades.

The quaintest figure of them all was the Italian, Piere Vidal, whom someone has aptly described as a combination of Don Quixote and Malvolio. This erratic fellow was the most susceptible of mortals, but he fell in love once too often and had his tongue slit for singing too sweet verses. We cannot but rejoice to know that it healed full well enough for him to woo another woman successfully. One of the critics of the day thus sums him up; "He was the best singer in the world and a good finder; but he was the most foolish man in the world, because he thought everything tiresome except verse."

What schoolboy but knows the story of those two famous troubadours, Richard Cœur de Lion and Blondel, his faithful squire? And what heart has not warmed at the thought of Blondel wandering over all Europe and singing his master's songs under each castle and fortress, and thrilled when at last the king's voice answered with the familiar refrain from the narrow window of the prison of the Duke of Austria, thus ending Blondel's quest. Blondel was the author of thirty manuscripts which still exist.

Châtelain de Coucy has left behind him some of the best verses and certainly the most gruesome story. When mortally wounded in the Holy Wars, he charged his squire to carry his heart to his lady-love, Dame Fayel, and having preserved the token in spices, this the retainer did. But it was intercepted by the husband, who so contrived that the lady ate it. She learned this horrid thing upon her lord's sardonic questioning as to how she liked the flavor of the meat, and answered, "It was so good and savory that never other meat or drink shall take from my mouth the sweetness which the heart of Guillam has left there," and, as the tale concludes, "so died hunger-starved."

One is inclined to dwell on many tempting tales, such as that of Jaufre Rudel, who fell in love with the Countess of Tripoli, whom he had never seen, but the fame of whose beauty and many fair gifts of mind and heart had come to him across the seas. How he embarked for Tripoli and, stricken with illness on the voyage, arrived dying, and how the Countess, who had heard of his devotion, came to him that he might die in her arms — surely that is a love-story poetical enough for even a troubadour.

It is not until the Thirteenth Century that we hear of troubadours in Italy. Then Raymond Berenger, Count of Provence, visited Emperor Frederick II. at Milan bringing troubadours and jongleurs in his train. Thus taught, Italy soon produced her own trovatori and the influence of Provencal poetry was felt in the land for many years.

The Italian jongleurs frequently brought for the diversion of their patrons sleight-of-hand tricks and monkeys, camels and dancing bears, as well as the popular songs of the day, their performances amounting to a sort of crude vaudeville. From this we may see the evolution of the modern "juggler" from the jongleur. These itinerant mountebanks for a while enjoyed the church's favor and were allowed to take part in the passion plays and mysteries.

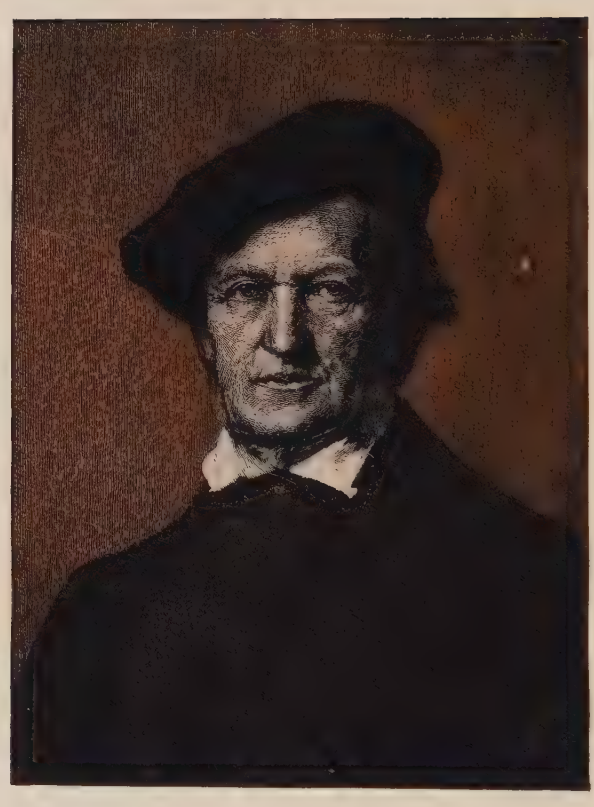
The Spaniards had their trobadores or decideres, who flourished in the Fourteenth Century. Towards its end, John I. of Aragon, sent troubadours from the college of Toulouse to Barcelona, where they founded a consistory for their favorite art, which remained until the death of Martin, John's successor. Famous among the Spanish singers was Don Jorge Sainte Jorde. The trobadores and jogleurs, as they were known in Spain, were chiefly to be found in Aragon and Castile, and women as well as men roamed through the provinces, singing and improvising for their bread.

But the troubadour's was a dainty art which could flourish only under smiles and fair-weather skies. In France, the poverty and hardship incident upon the Albigensian wars in the Thirteenth Century drove the few who survived to Italy and Castile, and in the latter country, Alphonso X. gave them shelter. Later, in Italy, the frowns of several austere popes who cared not a whit for a love-chanson or the praise of spring, discouraged them until the songs died on their lips and their harps were mute.

Innocent IV. went to such lengths as to issue a bull interdicting the Provencal language as heretical and forbidding its use by students. Perhaps the Holy Father remembered some such as Guillaume Figueira, who had called Rome the source of all decay.

Though the troubadours died in the Fourteenth Century, they left their lasting impress upon literature, notably upon Italian poetry. Dante and Petrarch, Tasso and Ariosto, received inspiration from them. Only from the

heart of one at least a troubadour in spirit could have issued those songs addressed by Dante to Beatrice and by Petrarch to Laura. The troubadours not only filled the place of modern light literature and the theatre, but also constituted in themselves an unconscious civilizing agency, through the songs and customs which they carried with them in their progress through different lands. Even though the troubadour poetry was not at all times valuable in itself, in it have been caught and imprisoned many invaluable glimpses of the customs and theories of the period. Although the influence was largely literary, the troubadours were the most effectual of agencies for the dissemination of the musical knowledge of the day, meager though it may have been. In their travels they carried from country to country what they knew of its theory, as well as the various musical instruments in the use of which they were proficient.



WILHELM RICHARD WAGNER.

Wilhelm Richard Wagner, the world's most original and greatest dramatic composer. Born at Leipzig in 1813, died at Venice in 1883. As a youth he showed fondness for poetry rather than music. Began his career as professional musician in 1833. After years of discouragement, uncongenial drudgery and the most violent opposition, he arrived at the realization of his dreams. His compositions consist of a great series of operatic works, founded on the German folk legends, among the best known of which are Tannhauser, Lohengrin and Parsifal. The cornerstone for his theatre at Bayreuth was laid on his 60th birthday, " Wagner Societies " all over the world contributing funds for the building of the theatre. In 1876 Der Ring des Nibelungen was given there and Parsifal was produced in 1882. Bayreuth is today a place of pilgrimage for the musical world.

GERMANY

GERMANY

Germany has long been recognized as the most musical country in the world. As a nation, the Germans are inherently musical, this trait showing very distinctly throughout all classes. Among no other people do we find apparent so much genuine love of music and such real pleasure derived from it as among the Germans. This is equally true both in town and country.

Racial or national characteristics are invariably reflected in national music and in the attitude of a people toward the musical art in general. If this were not the case, there would be no such thing as national music. From the study of the songs, or more broadly, of the music of the country, the student may deduce many facts touching closely on geographical, climatic, political and social conditions, history, national temperament, language and customs. Thus in German music we find a certain tempered solidity, having neither the ruggedness of the far north nor the languor of the south, pointing to a well-set land with a temperate climate. The many legends and the quantities of folk-lore indicate a romantic spirit and a deep-rooted love for the mysteries of past years. In the martial and patriotic songs we see reflected a warlike nation. The earlier religious songs show the influence of the Roman Catholic Church, while the chorals tell the story of the Reformation.

The multitudinous student-songs picture peculiar educational conditions. And in the drinking-songs what is more apparent than good-fellowship? But here again is shown a difference in customs between different parts of the country. In the sections where wine is drunk, the folk-music is more sparkling than in those where beer is the staple drink. Owing to language, the German songs do not have the extreme ease of utterance of those in Italy, where speech is so akin to song, but their generally cheerful character unmistakably points to a sanguine disposition in the people who gave them birth. The Germans, however, although a pleasure-loving race, are serious-minded and studious withal, and centuries of intimate familiarity with the best music have made them discriminating. They insist on having music of a high grade. Even their dance music is of the best type. The ravishing waltzes of Johann Strauss have never been surpassed. Again, in their fondness for chamber music, that is, music written for a small number of instruments, we see the influence of the home life. It is by no means uncommon in Germany to find Sunday mornings or, perhaps, one evening in a week set apart for small gatherings of family and friends, at which such music furnishes the chief entertainment. The distinction between the professional and amateur musician thus comes to be less strongly drawn than it is elsewhere and we find in Germany, therefore, many amateurs of high artistic musical attainments.

The German educational and military systems also tend to produce a broad musical culture. In the gymnasiums, or public schools, as well as in most of the universities, music furnishes a regular part of the curriculum. In the military life which claims the German at an early age and holds him through the years of compulsory military service, he is brought not only in contact with individuals of all classes, but he performs a large portion of his work to the sound of music, which, being almost invariably of worth and always of a pronouncedly martial character, develops in him uncon-

sciously a strong instinctive feeling for exact and sharp rhythm.

All of the above mentioned features of German life have in the past, and undoubtedly will in the future continue to influence the country's national music. Certain German critics have not hesitated to state that there is no longer any truly national music; that the art has outgrown its national lines and has become cosmopolitan. But to the outside world the German school is still distinct, although its influence has been both wide and deep and although it numbers among its followers many composers who are not German by birth.

There are richer stores of folk-music in Germany than in any country of Europe. It is not so distinctive to our ears as that of Scandinavia or Russia, because we have become accustomed to hearing both it and the later art music which is built upon it, and which, therefore, is of the same general style. But of the abundance of these folk-songs there is no question, neither is there any doubt as to their antiquity. The first mention made of German music is in the writings of Tacitus, in which he speaks of the Germans advancing to battle, singing their war-songs. It is a difficult matter, however, to trace the birth of the folk-song, but it is believed that the oldest known German song, "Hermen slog Lärmen," dates from about the year 800 A. D. At that early time, singing was not far removed from speaking, a sort of chant being used, doubtless after the style employed by the priest at the present day in his celebration of the mass. The influence of the church itself is seen in some of the older songs, for they are formed in the old church modes or scales, this imparting to them a distinctively archaic flavor.

Whenever there was feasting and dancing there was music, and the bards present were singing of valorous deeds and doubtless accompanying themselves with the lute or harp. Or perhaps one of the merrymakers would break into a rollicking drinking-song, all present joining in the refrain. Then followed the dance, the rough "Hopaldei" (Hop-up)

or the more sedate "Reihen." For the accompanying of these dances there was the fiddle with two to four strings; the harp; and the rota, a sort of guitar. Other instruments of the time were the trumpet, flute, dudel-sack or bagpipe, the horn, drum and tambourine. Music was heard at every court, for it was the custom of the nobles to retain bands for furnishing accompaniment to dancing and other forms of entertainment.

The German "Volkslieder," or folk-songs, give a true pictorial commentary on the life of the people through many centuries. Words and music are inevitably a unit and have been from the first. The verses touch on almost every phase of domestic, political, and religious life. There is the "Wanderlied," sung by the wandering craftsmen and scholars; the drinking-song reeking with good fellowship; and the tender love-song. The love-songs show true and deep feeling, thus differing notably from the frivolous French chansons of the same day. And in all of these, as in every true folk-song, there is no striving after artistic effect. They tell a simple heart-story only. It is a noteworthy fact that the folk-song has gone on its way comparatively irrespective of art conditions. It was at first promulgated by the strolling musicians, but later received the aid of the printing-press, for the earliest printed music in Germany was a collection of folk-songs.

The German folk-song is more intellectual and serious in character than that of any of the other European nations. The more modern tunes were apparently conceived with the idea of two or three-part harmony, this alone pointing to intellectuality.

The tunes of southern Germany are almost entirely in the major mode, with three pulsations to the measure, while in those of the northern part of the country we find the minor mode and 4-4 time used. Occasionally, mixed rhythms are employed. Sharp rhythmical contrasts, as in the Hungarian tunes, are infrequent but there is more flow to the melody and little of the repetition of short phrases common to so

much folk-music. Little or no ornamentation is found, but many of the songs have repeated at the end of each verse, as a refrain, words of no apparent meaning, such as "Dudel, didle dum."

The earliest attempts at art music, though not in its present sense, were made by the professional players and entertainers and were founded on the folk-songs dealing with mythological subjects. The "Nibelungen Lieder" or "Songs of the Nibelungs" is the earliest of the old romances. Its author or authors are unknown, but we learn that Peregrin, Bishop of Passau, who died in 991, collected the then current legends of the Nibelungs. Other pieces were collected under the title "Heldenbuch" or "Book of Heroes." These romances are similar to those of the skalds in Scandinavia and must have had a common origin with the sagas and runes. There are also many songs addressed to the Virgin and to favorite saints. Wackernagle has made a collection of about fifteen hundred of these old German hymns, which were written between the Ninth and Sixteenth Centuries.

During the Eleventh, Twelfth and Thirteenth Centuries, great changes were taking place in Germany. It was the age of religious zeal and also of the birth of chivalry. A certain worship of women arose, suddenly transforming the sex from their previous condition of almost slaves, to that of goddesses. To this fact may be attributed the coming into existence of the class of minstrels known as "Minnesingers" or "Lovesingers." In the old German, the word "Minne" meant love, but originally, expressed not so much desire and passion as reverence and remembrance. It differs thus from the word "Liebe" which meant originally desire, not love. The Minnesingers were drawn, as a rule, from the knightly class. They sang of love, woman and nature, of court life and customs, of holy wars and the like. A species of song of the Minnesingers was the "Watch-song." It told of stolen interviews with the lady-love, by the aid of the watch or sentinel. Among the best known of the Minnesingers were Heinrich von Veldig, Walther von

der Vogelweide, Wolfram von Eschenbach and Konrad von Würzburg. Johann Hadloub, who lived early in the Fourteenth Century, was the last of these knightly singers.

The earliest efforts of the Minnesingers were founded on the folk-song. It was their custom to compose both the words and the music of their songs, and they thus were both poets and musicians. The melodies were simple in style and showed the influence of the church modes. When singing, the Minnesingers accompanied themselves with either the lute or the harp. As a sort of reflex action of the knightly songs of the time are found the "Marienlieder" of the common people. These are of a secular-sacred character and were in honor of the Virgin, as the type of true womanhood.

The Fourteenth and Fifteenth Centuries saw the downfall of feudalism, and its effect was the passing of the combined art of poetry and music from the hands of the nobility into the hands of the artisans. Following the Minnesingers came the Meistersingers or Mastersingers, but these were not drawn from the knightly class. They were members of the various labor guilds who, early in the Fourteenth Century, banded themselves together and soon formulated and fixed on certain rules, according to which they agreed to compose their songs. They soon came to regard the observance of these rules as the all-essential thing, and thus manner was placed above matter. The fantasy of the Minnesinger gave place to formalism and pedantry.

The Meistersingers craved, however, the earlier glory of their predecessors and in pursuit of their purpose instituted song tournaments, after the manner of those held by the nobles in feudal days. Their schools were conducted with great pride and solemnity. The candidate for admission into the guild was examined by four of the "Masters," who sat behind a curtain, listening to his attempts. One of the "merkers" or markers judged of his diction and grammar; a second, of his rhyme; and the others of his meter and melody. More attention was paid to the poetry than to

the music and, therefore, the text of the song was usually better than the melody, a fact in direct opposition to the folk-song. For those candidates who preferred to compose only the words of the song there were a set of stock tunes known by such titles as the "blue-tune," the "red-tune," the "yellow-lily tune," which they were at liberty to use. If the applicant was successful, he was decorated with a silver chain and a badge representing King David playing on a harp.

Among the most famous of the Meistersingers were Hans Foltz; Till Eulenspiegel; Heinrich von Meissen, commonly known as Frauenlob or woman praiser; and Hans Sachs, the best known of all. The melodies of the Meistersingers were frequently in the style of such melodies of the Minnesingers as were taken from the church music of their time. For the subject matter of their verse, which was, as a rule, religious in character, they were also indebted to the church. A small number of songs were adapted from folk-tunes.

The Meistersingers made a lasting impression on the German musical art, however, for they carried it into the home. From their day can be traced the seriousness with which music has since then been practised and fostered throughout all Germany, like conditions being found in no other country of Europe. The art of the Meistersingers began its retrograde movement in the Sixteenth Century and continued to wane until, in 1839, the last survivor transferred the ancient seal and coat of arms to the Männerchor of the city of Ulm.

During the period of the Meistersingers, influences were at work in other parts of Europe, notably in Italy and the Netherlands, which were to be felt later in Germany. While the Meistersingers were endeavoring further to develop the combined art of poetry and music the Italians and Netherlanders were laboring at the musical art alone. These mediæval composers were tune setters rather than tune makers. They delighted in taking the popular tunes of the

time, choosing one melody as a cantus firmus or principal melody, and interweaving with it other melodies so as to form a musical structure which showed more of artifice than of art. They worked more with the object of displaying the ingenuity of the composer, than of producing real art works. Masses in the contrapuntal style were written, in which secular and even lewd tunes were introduced, though the intention was never sacrilegious. Such were the mass of "The Armed Man" and the "Adieu, my Love" mass.

The advent of Luther and the Reformation brought to an end the practising of this labored and artificial contrapuntal style which German composers had copied from their fellows in Italy and the Netherlands. There came another great change in the German musical art. Luther, recognizing the power of song, reintroduced congregational singing as a regular feature in the services of the church. As a result of the banishment of the Roman Catholic mass the contrapuntal style no longer had place and it quickly waned. Efforts were made then in the line of four-part choral suitable for congregational use. As many of the masses had melodies introduced into them, so many of the older chorals were founded on profane songs. Such a song was "Den liepsten Bulen den ich han" or "The dearest lover that I have," which was recast as "Den liepsten Herren den ich han" or "The dearest Master that I have."

After the death of Luther, German music underwent still another change. The school which he was instrumental in founding continued to exert its influence after his death but in decreasing measure, for many German composers became pupils of the Italians. Italian music reigned supreme throughout Europe and the Germans soon showed themselves more receptive than productive.

In the early part of the Seventeenth Century came in Germany the laying of the foundations of that great musical art which was to place that country in the lead of all others. The Meistersingers had carried art music into the home; the folk-song was used as the basis of the popular choral

and motet; life in the universities brought out the student-songs; the development of the organ and keyed instruments furthered the cause of instrumental music and harmony; the oratorio and opera were in process of formation. From all of these sources has arisen German music as it is known today.

As the people's song declined, the art song flourished; but even at the present day the most distinctive German music is founded on the lied and choral. The German school at the beginning of the Seventeenth Century had three musical forms which were distinctively national: the choral, the motet and organ music. Vying with these were the Italian recitative and aria, which embodied new principles of harmony, tonality and structure. The comparing and opposing of these differing musical factors brought disagreement into the company of creative musicians in Germany. One party wished to continue in the austere style of the choral and motet, another wished to follow the Italian school, while yet a third party would graft the Italian style upon the more sturdy German. It was the third school which finally was successful. The outcome was the passion music and the cantata, in which are found the expressive Italian vocal solo, an orchestral accompaniment solidified by the contrapuntal treatment derived from organ music, and the whole bound together by the choral.

The story of the Passion as told by the four Evangelists was the favorite subject of the early German composers. Johann Walther made the first well-known musical setting of the "Passion" in 1530. He was followed in this line of composition by Heinrich Schütz in the Seventeenth Century and by Reinhard Geiser in 1703. J. S. Bach (1685-1750) treated the subject in the most effective and artistic manner in his "Passion according to St. John," in 1723, and in the superlatively beautiful version according to St. Matthew, in 1729, which last creation, in this line, never has been surpassed.

Opera came and went during this time. There had been Italian opera in Germany from 1645, but efforts in German opera were made by Johann Theile in his incidental music to "Adam and Eve" which was brought out at Hamburg in 1678. Reinhard Keiser (1673-1724) was the first composer, however, of the true German opera. "Irene," which appeared in 1734, was the first work in which subject, text and music were all truly national. Keiser was followed by Mattheson and Handel, neither of whom, however, succeeding in making any lasting impression on the opera of his country, so that by the middle of the Eighteenth Century national opera of the early period almost entirely disappeared.

A special feature of German music is the student-song. Even before the time of Luther, "Burschen" life, or student-life, had brought out many typical songs. Luther himself wrote:

> Who loves not woman, wine and song,
> Remains a fool his whole life long.

The student-songs have as themes certain student rites and ceremonies; the praise of "wine, woman and song;" of the fatherland; of friendship, war and glory. Many student army-corps were inspired to fight for their country by the singing of their rousing songs. At "Commers" (a festive assembly) there is much singing, and all of the Universities have their "Gesang-vereine" or singing societies. Favorite German student-songs are "The Sword Song," "There twinkle three stars," "The German Fatherland," "Rhine Wine Song," "Prince Eugene," "The Landsfather," "Gaudeamus Igitur," and "Commers Song." These and many other student-songs have served as themes for German musicians in their compositions. A well-known and brilliant illustration is found in Brahms' employment of them in his "Academic" Overture.

The Eighteenth Century gave to Germany and to the world at large the greatest masters of music who have ever lived. It produced Bach, Handel, Haydn, Mozart and Bee-

thoven. These men not only built up a national school but were the creators of the musical art as we know it. Each of these men individually accomplished work which is of wide-reaching significance, and each made a lasting impression on all forms of music which were to follow.

In Johann Sebastian Bach, "the father of modern music," was embodied one of the greatest musical geniuses Germany or indeed the world has ever seen. His influence, even during his lifetime, was immense and has been felt in all schools. He was an organist and clavichordist of incomparable skill, and he produced masterpieces of composition in all forms, many of these forms being of his own invention. The solidity and boldness of construction found in his works, added to the wonderful profundity of the musical idea they contain, have made them the foundation of all the music Germany has since produced. His works for the violin still form the groundwork for the student of these instruments. Modern pianoforte music could not have been brought to its present state had it not been for him and his matchless works. To Bach the world is indebted also for the tempering or tuning of the scale of the pianoforte of the present day. It was he who firmly established the modern system of tuning, so that all keys sound equally well. Before his time it had been the custom to discriminate tonality between C sharp and D flat, for instance, even on the keyed instruments, so that in the older method of tuning, pieces sounded well only in certain tonality. But through the "tempering" or adjusting of the scale came the possibility of playing in all keys on the same instrument.

The second of the commanding figures in German music of the Eighteenth Century is George Frederick Handel. In all of his works there is noticeable a certain grandeur and solemnity, combined with melodic simplicity and naturalness. Though successful in all forms in which he wrote, his fame rests on the oratorio. His were master achievements in this line of creative work, and his prominence is secure so long as "Saul," "The Messiah," "Samson," "Israel in Egypt"

and "Judas Maccabeus" endure. Handel's long residence in England made his influence more deeply felt in that country, perhaps, than in Germany, but nevertheless his work was the outcome of his predecessors in the fatherland, temporized by Italian influence and his own genius.

To Franz Josef Haydn, an Austrian, music is indebted for the invention of the string quartet, the sonata form and the symphony. Such forms were made possible through the efforts of C. P. E. Bach, a son of the immortal John Sebastian, who abandoned the fugal and contrapuntal style of his father in favor of a more purely melodic style. His works form the connecting link between his father's austere school and the less severe one of Haydn and his followers.

Following Haydn and resembling him, though more refined and with a broader conception of form, came Mozart. It is hard to place such a universal genius as belonging to any one school. He rather was the school. One might style his music German and be quite correct, while another might as truly classify it as Italian. Mozart alone essayed every form of musical composition and was successful in all. It was in the line of opera, however, that his influence was farthest reaching. He it was who brought the opera from mythology to real life, and from the Italian to the German language. His "Magic Flute" was the first of the great German operas. It is in the style of the "Singspiel" or "Song-Play," a form invented by Adam Hiller at a slightly earlier date. It completed the work of giving Germany its own opera; a work in which "The Marriage of Figaro" and "Don Giovanni" are preparatory but important steps.

Ludwig van Beethoven was another of the mighty musical geniuses Germany has given to the world. He was the greatest in the handling of instrumental forms that his age or any other ever has seen. From piano sonatas to string quartets and symphonies, his creations all are masterpieces. He at first followed the style of Haydn, but later gave full rein to his genius. In boldness of harmonic progression, in development of theme, and in power of expression, he

will, for all time, occupy a position peculiarly his own. He may truly be termed the greatest tone-poet who has ever lived, inasmuch as the hearing of his music has the power of creating a mood in the listener similar to that which must have been felt by the composer at the time of its comception.

The influence of these master-musicians was more cosmopolitan than national, and though they were the creators of modern German national art music, to them also is the world indebted for music as it now exists everywhere. For influences more purely national we must turn to Spohr (1784-1859) and Weber (1786-1826). These two men were the leaders of the Romantic Movement of the early part of the Nineteenth Century, a movement which discarded old classical themes and turned to subjects from national life and lore, especially to the supernatural in folk-lore. Spohr's "Jessonda" and Weber's "Euryanthe" were the first true German operas since the time of Keiser. It was Weber who banished spoken dialogue and interwove the scena or dramatic accompanied recitative, with the aria. Spohr has gained lasting fame through his work for the violin and may be regarded as the founder of a school for that instrument.

Well-known composers of German opera, or perhaps we might better say, well-known German composers of opera, of the Nineteenth Century were:

Marschner (1796-1861), with his "Hans Heiling" and "Der Templer und die Jüdin;" Kreutzer (1780-1849), whose fame rests on "Das Nachtlager in Granada;" and Lortzing (1803-1851), known for his "Czar und Zimmermann." All of these men made pleasing but by no means startling incursions into the operatic field. It remained for Wagner, the mighty innovator, to revolutionize German music-drama art. Previous to his time, German composers of opera had been more or less under Italian and French influence, and had striven to produce works whose chief object was to form an agreeable entertainment appealing to the senses rather than to the intellect.

Richard Wagner (1813-1883) was a Meistersinger in that he composed both text and music of his works. All the operas before his day may be looked upon as being constructed of detached musical fragments cleverly woven together, but in the works of Wagner's second period we see an entirely new form. In "Rienzi," "The Flying Dutchman," "Tannhäuser" and "Lohengrin" he followed somewhat the style of his predecessors, but "Tristan and Isolde," "The Meistersinger," "Der Ring des Nibelungen" trilogy comprising "Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung," and lastly "Parsifal," the products of his second manner, were clearly conceived in one piece.

Wagner can be compared to no other composer. His works are unique no matter from what side they may be viewed. He not only developed a new species of orchestration, but by the systemic use of the "Leit-motif," which has been described as "the association of a theme, or musical phrase, with a particular personage, idea, or incident in a drama," he created a unity of ensemble which places him as a composer in a position unapproachable. Through his mighty genius he made a lasting impression on all opera. German opera as the world knows it today is practically "Wagner" opera.

At the present time, exclusive of Wagner's works, Goldmark's "Queen of Sheba" is the most popular opera in Germany. Humperdinck, in his "Hänsel und Gretel" struck a new-old note by the use of a text founded on fairy folk-lore. Another successful composer of opera is Wilhelm Kienzl, whose "Evangelimann" has become exceedingly popular. Cyrill Kistler, Max Schillings, Siegfried Wagner, Eugen D'Albert, Ignaz Brüll, August Bungert and Richard Strauss have all won fame in the operatic field. Strauss' "Salome" is probably the most discussed work now before the public, not only on account of its newness, but because of its text and its novel treatment. Strauss, apparently, has outrun all of his competitors and now occupies a unique position in the musical world. Whether "Salome," and his

earlier works, "Guntram" and "Feuersnot" will continue to hold the boards remains to be seen.

Conditions in Germany long have favored the growth of the opera. Every town of any size maintains the opera house, many of them being subsidized by the state. In earlier times, the rulers and nobles endowed private playhouses, thus making the production of music works possible. The maintenance of stock companies at the different opera houses has allowed the maintaining of large repertories, thus familiarizing the German public with works of all descriptions.

To revert to the Nineteenth Century and German music apart from opera, we find such famous names as Mendelssohn, Schubert, Schumann, Chopin and Liszt. The last two being German not by birth, but by affinity are placed with the German romantic school. Mendelssohn has won highest distinction through his oratorios "St. Paul" and "Elijah," which are the most important contribution to that branch of music art since Handel and Haydn, and through his symphonies and overtures. Schubert is the best known for his songs or lieder and for his chamber music and compositions for the piano. Schumann's fame rests in his songs, symphonies, chamber music and piano works. In Chopin, we have one of the greatest tone-poets who has ever lived. He wrote almost exclusively for the piano. There is a certain poetical charm in his works which is not to be found in those of any other composer. Liszt was also first of all a pianist, but is known as well for his orchestral works and oratorios. His affiliation with the German school is not as complete as is that of Chopin, following as he did the erratic promptings of his Hungarian blood.

The credit for the development of the orchestra rests, to a large extent, with the Germans. At the time of Haydn, the orchestra consisted principally of strings, and though the string section is still and always will be the backbone of the orchestral body, one instrument after another has been added until it has assumed its present state To Wagner

among German composers is due the principal credit for the immense resources of the orchestra as we now have it.

A special feature of German music is the art-song for solo voice with pianoforte accompaniment. This form was brought to perfection by Schubert, Schumann, Loewe, Franz and Liszt. In the early part of the Nineteenth Century there was a literary revival of the folk-song which undoubtedly influenced these composers and, as a result, the art-song gradually evolved. Ludwig Uhland (1787-1862) wrote the words of many of the popular German songs and ballads which afterward were set to music by the song writers. He often used material from mediæval sources, dealing with knights, robbers, the old Norse mythology and the like. Goethe and Heine also wrote much in the popular style, and it was the clarity and conciseness of their lyrics which led the later song writers to compose suitable melodies of a simple style.

In the line of composers of symphonic works and those apart from opera, Germany has a richly emblazoned list. We find such names as Raff, Brahms, who was hailed the legitimate successor of Beethoven, Bruch, Hausegger, Mahler, George Schumann, Max Reger, Richard Strauss and many others of lesser fame. The influence of these men has been to broaden the symphonic form and to present concrete rather than abstract musical pictures. Strauss has been accused of overstepping all bounds in his later works. In his "Sinfonia Domestica," he has attempted to depict a day in his domestic life. All such music comes under the general heading of "program music," and the modern tendency lies almost entirely in this direction. It is a question, however, whether such ideas are not foreign to the fundamental principles of German art. It is not improbable that at no distant date there will come a reaction in favor of music of a more spiritual character.

In addition to giving to the world more great composers than has any other country, Germany has done a great work in music along educational lines. She has many fa-

mous conservatories and music-schools, which for years have been laboring in the production of artists and writers. The widespread influence of music has afforded many opportunities for members of all branches of the profession. Composers, conductors, pedagogues, players, singers and critics, all have found in Germany the musical atmosphere necessary for the furtherance of their art. Among the Germans who have in modern times achieved world-wide fame as conductors may be mentioned Bülow, Mottl, Levi, Strauss, Mahler, Weingartner and Henschel, while Cramer, Czerny, Moscheles, Hiller, Reinecke and Rheinberger are best known as pedagogues. The names of famous German singers, pianists and violinists since the time of Bach are legion.

Germany from earliest times has taken music seriously. The profundity and solidity of the national character have enabled its people to build a species of music of an enduring kind. What they will, as a nation, accomplish as the years go by, no one can predict. It is, however, probable that Germany will continue to hold her place as the foremost musical country of the world, her foundations being firm and conditions being in every way favorable for future growth.

FRANCE

FRANCE

The picture of the map of Europe has changed so often that the boundaries of France seldom have been drawn in the same place for two successive centuries. In treating of the development of French music, therefore, there must be included certain adjoining regions which do not now form part of the French Republic.

With the Roman invasion of Gaul or Old France, came the inevitable spread of the Greco-Latin culture. At this time, poetry and music were inseparable, for it is only within comparatively recent times that music has existed as an art apart. The original Celtic inhabitants of France had a natural love for music, for, as early as the year 440, Salvian of Marseilles wrote that his countrymen had a habit of drowning care and sorrow with songs. It was part of the old Gallic code of law that no musical instruments could be seized by a creditor for non-payment of debt. Recognition of the consolation afforded by instruments of music was thus humanely shown.

With the introduction of Christianity into France came the religious songs of the early Christians. Later occurred the German invasion of Gaul and this added a more warlike spirit. Victories were celebrated by the singing in chorus of war-songs accompanied by the dance. In the writings of Helgaire, an historian of the Seventh Century, is a record

of the popular celebration in song of the victory of Clotaire over the Saxons in 622 A. D.

Naturally, the early songs were very primitive. There were the narrative songs of the bards, love-songs, dance-songs, drinking-songs, lullabies, religious and patriotic songs but of these the narrative songs were the most popular. Back in those early days, the folk-song was practically the only chronicle of the doings of the time and they well illustrate the spirit of the age.

Of the vast multitude of songs which have come into existence through the years, very few are now the property of the "folk" themselves, Brittany being the only part of France in which they are still to be heard. The French people seem to have lost the spirit of popular song, differing in this from their German neighbors. Of the songs which we have, the majority are in the major, and in sextuple time, showing a generally cheerful disposition in the people who gave them birth. The songs of southern France are occasionally tinged with melancholy though, as a general rule, the spirit is blithe and gay.

From the time of Charlemagne until the Revolution, the kings and nobles of France faithfully guarded the interests of music. Charlemagne himself performed an important work when he implanted the so-called Gregorian song in every church and school of his dominion. In later times, when the nobility had broken away from the church, their influence still is seen reflected in the art of the troubadours. The encouragement which the Bourbons showed to the opera was also a vital factor in the development of the art.

The early history of music in all countries is always much the same. But as years go by, national spirit begins to show. In France the earliest type of popular singer was the jongleur. He would go from castle to castle and from village to village, singing his songs and possibly accompanying himself with the lute or violin. The songs dealt with the life of the times; war, romances, religious and epic subjects, and songs with a moral. The "Chansons de Geste," or

"Songs of Action," date from about the Eighth Century. They are the epics of France and have to do with the deeds of national heroes.

Starting at a later date than the jongleurs, but contemporaneously active with them, came the troubadours, whose influence was in general literary rather than musical. But to one of them, Adam de la Halle (1240-1286), the music world is indebted for the first type of comic opera. His song-play, "Robin et Marion," was composed of songs, dances and spoken dialogue. The songs, of which there is a record, show that he was a good melodist and knew the enhancement suitable melody lends to words. Of harmony the troubadours knew little or nothing, their art being purely lyrical.

To the churchmen of France and the Netherlands is due the chief credit for the earliest efforts in the development of musical art. It was the monk Hucbald who, in the Tenth Century, originated the first species of harmony, which he designated as organum. To the French, music is also principally indebted for the development of the system of notation now in use.

The discant of the Twelfth Century, which consisted of the free improvisation of a melody against a known melody, was the foundation of the later contrapuntal art. This art or science of counterpoint was really the art of discant formalized. Instead of vocal extemporization, the new melody was set down on paper as composed. At first, two or more known melodies were cleverly interwoven so as to allow of performance at the same time, but at a later date the art assumed the form expressed above. From 1400 to 1550, the composers of France and the Netherlands dominated all Europe with their contrapuntal devices, and elaborate masses and motets were written for the church and madrigals for secular use. Out of the madrigal grew the part-song. The music of the church was usually unaccompanied, in this differing from the secular.

Adam de la Halle's song-play, "Robin et Marion," was first produced about 1286, but it was not until 1669 that the first real French opera appeared. This was "La Pastoralle," the text by Perrin, and the music by Cambert. As the French people are inherently lovers of the dramatic, "La Pastoralle" proved a great success and was quickly followed by other works of like character. From this time forward, France has steadily shown a predilection for opera over all other musical forms.

Before the invention of the opera, the ballet had been a favorite entertainment of the French court. It was Lully (1633-1687), a writer of ballets for Louis XIV., who first realized the possibilities of the operatic form. Lully, though an Italian of lowly birth, had steadily risen from the position of scullion to that of master of the king's violins. He obtained from the king the sole right of producing operas in France for a period of years, and to him is chief credit due for the establishment of characteristic French opera. He invented the overture, introduced the ballet, which has since occupied such a prominent place in French opera, discarded the Italian style of florid aria and extended the work of the chorus. "Roland," which appeared in 1685, is his most representative work.

It must be understood that the opera of the Seventeenth Century was different from that of the present day. It was stilted in style, the text being taken usually from mythological or heroic subjects, with the lighter touch added by the introduction of popular songs and dances. The orchestral forces were meager and the success of any opera depended to a great extent on the staging of it. In respect to the stage, the French always have been leaders, great care being bestowed upon even the smallest details.

Following Lully came Rameau (1683-1764), whose efforts were principally directed toward the enrichment of the orchestra. Rameau is noted also for his system of harmony, founded on the idea of the fundamental bass, according to which the harmony is formed from the bass rather

than from the melody, a system which proved of the utmost importance in the development of musical art.

A few years later than Rameau came Gluck (1714-1787), who has been called the regenerator of opera. Although a German by birth, he safely may be named as the real founder of the French school of grand opera. By French opera is meant opera in the French language and written according to French style and taste. We speak of grand opera as opposed to comic opera. Any opera with spoken instead of sung dialogue is called in France opera comique. There have been many men of foreign birth who have been known as writers of French opera, because they have conformed to the French spirit in their music, among such being Gluck, Meyerbeer and Offenbach, who were Germans, and Cherubini, who was Italian.

For years war had been waged in Paris between the partisans of the Italian school, with its florid vocalization, and those of the French style of lyric declamation. To decide the matter, Gluck and his Italian rival, Piccini, were pitted against each other in the production of two works founded on the same subject, viz., "Iphigenia in Tauris." The result of the contest was a positive decision in favor of Gluck, the champion of true dramatic feeling. Since 1779, the year of this celebrated controversy, France has continued to uphold the idea that the function of music in the opera lay in the production of emotional feeling. There must in all cases be the subjugation of the music to the text.

The Eighteenth Century in France has been referred to as a period of absolute monarchy, tempered by song. To this period, beside Gluck, belong Grétry (1741-1813), Lesueur (1760-1836), Cherubini (1760-1842), and Méhul (1763-1817). Grétry is best known for his work in connection with the opera comique. The fame of Lesueur rests on his efforts along educational lines, for he numbered among his pupils such men as Berlioz, Gounod and Ambroise Thomas. Cherubini is famed for his masses and church music, though

in his time he occupied a high position as a composer of dramatic works.

At the close of the Eighteenth Century, after Gluck's great triumph, Paris became the center for all opera. The Nineteenth Century brought in a group of men who continued to write in the typical French style. Among them may be mentioned Boieldieu, Auber, Hérold, Halévy and Meyerbeer. In their works are found effective harmony, interesting instrumentation, good ensemble, clarity and simplicity. It was Auber who first treated serious subjects in opera comique. All of Meyerbeer's productions are built on a grand scale, always with an eye for spectacular effect. His instrumentation is rich and at times bizarre, but his music in general rarely touches the heart, aiming rather to astound and dazzle. His influence on the opera was, however, broad and lasting. Even the mighty Wagner was indebted to him, particularly in the matter of stage appointments. His best known works are "Robert le Diable," "Les Huguenots," "Le Prophète" and "L'Africaine."

At a somewhat later date than the men above mentioned followed Ambroise Thomas, well known as the composer of "Mignon;" Felicien David, the Orientalist with his "La Perle du Brésil" and "Lalla Roukh;" Offenbach, the creator of the genus operetta; Gounod, the immortal composer of "Faust," and Bizet, equally loved as the author of "Carmen."

Of contemporaneous composers of French opera the most eminent are Massenet, Chabrier, Bruneau, Charpentier and Debussy. In all of their works is seen more or less of the influence of Richard Wagner, yet, notwithstanding this, they are writers of true French opera with its purity of style and dramatic scenes.

The ballet, a subject very much akin to opera, was most successfully treated by Lalo and Delibes. Both of these men wrote the most ravishing musical pantomimes, not as mere incidents in the opera, but as independent stage pieces.

The forte of the French composers always has been along dramatic lines and less apparent efforts have been made in church music and oratorio. The art of the early contrapuntal writers has already been mentioned, but to the same period belong the psalms and hymns of the Huguenots, These compositions were similar in character to the chorals of the Lutherans.

From this early period to the time of Cherubini, there are found no names of men noted as writers of sacred music or choral works. Berlioz's oratorio, "L'Enfance du Christ," was the first noteworthy attempt in that field. Gounod, however, in addition to his operas, wrote much music of a sacred character, notably the "Messe Solennelle," "Gallia," the "St. Cecilia Mass" and "The Redemption." The third figure of prominence in works of a distinctly religious character is that of César Franck. He has approached more nearly to perfection in the uniformly high tone of his sacred compositions than has any other Frenchman. His "Beatitudes," a wonderful musical paraphrase of the Sermon on the Mount, is truly masterly.

In music of a purely instrumental character, France has achieved much in the last hundred years. Hector Berlioz (1803-1869) was the first to cut a new path for himself. His work is that of a most remarkable genius, showing daring originality in all that he touched. He was, above all, a master of instrumentation, wielding immense orchestral masses with an unerring hand. He was also the first great champion of program music, music which attempts to paint in tone the exact picture suggested by the title affixed. In this he has been followed to a great extent by all the modern French composers.

Up to within the last forty or fifty years, it had been the custom of the French composers to confine themselves almost entirely to the opera, or, at least, first to win fame in that field, but latterly this prejudice has died out and a school has sprung up, the members of which have distinguished themselves as writers of orchestral works. The founder of this

school was César Franck. He has been described as "the descendant of Bach by his scientific knowledge, of Gluck by his power of lofty expression, and of the German romanticists by his harmonic methods; while he is French in the clearness, purity and simplicity of his work. Moreover, as an individual character, he has a nobility, an elegance of form, an incomparable sweetness, which render the work of this great master imperishable." Other well-known composers of this school are Guirard, Chabrier, Godard, Chausson, Saint-Saëns and Massenet.

Of the ultra-modern living writers, D'Indy, Debussy, Dubois and Faure have all distinguished themselves in the orchestral field. The tendency of these men is toward a vague, impressionistic style, with ever-changing harmonies and a wealth of orchestral color.

France is now in the lead in matters relating to the organ, and numbers among her sons such renowned organists as Guilmant, Dubois, Widor, Gigout, Boellmann, Ropartz and Pierne. Paris is the home of probably more organ virtuosi than any other city in the world. In violin playing the French have always been prominent, Kreutzer, Rode, Dancla, Baillot, Beriot, Vieuxtemps, Sauret and Ysaye all being illustrious names in the musical world, and Baillot being regarded as the founder of the present school of violinists. There have been the pianists Kalkbrenner, Ravina, Saint-Saëns, Brassin, Ritter, Duvernay, Pugno, Chaminade; and the singers Nourrit, Roger, Mme. Carvalho, Plancon and Mme. Calve.

In educational matters, the Paris Conservatoire, founded in 1794, has done a noble work. There is no doubt that the training of more eminent musicians has been received at that institution than at any other. The majority of leading French composers have also, at one time or another, been associated with it. Fétis, whose Biographie Universelle des Musiciens is the best known French work in that line, was professor of composition at the Conservatoire for some years.

Orchestral concerts were established in Paris in 1725. The "Concerts des amateurs," founded in 1775, were a factor in bringing forward orchestral and choral works. In 1828, Cherubini organized the "Société des Concerts du Conservatoire." Still later, in 1861, the conductor Pasdeloup instituted his "Concerts populaires," which came to an end in 1884. The same field was taken up about this time by Colonne and Lamoureux, whose concerts still continue to rank among leading French musical institutions.

The revolution of 1789 gave a great impetus to the musical art. Numberless patriotic songs came as a result of it, the most famous being the "Marseillaise," written by Rouget de l'Isle, an officer of engineers. To the Revolution is also due the founding of the Paris Conservatoire. To the same source may be traced the popular taste for the opera comique, the bourgeoisie favoring that form rather than grand opera. Since 1860, concert (that is, a "standard") pitch has been prescribed by the French government.

Albert Lavignac, in his admirable work entitled Music and Musicians, has ascribed to the three great schools of music, the German, Italian, and French, the following characteristics:

> Germany is heir to the old contrapuntists; to her belong scientific music, profound and philosophic combinations.
>
> Italy cultivates, above all things, melody; the art of singing specially attracts her; hers is the facile and seductive music.
>
> France seeks purity of style, emotion and sincerity of expression.

Of later years, France seems to have fallen away from the broader lines as here laid down and to have followed after strange gods. The purity of style is no longer so much in evidence. True, the earlier moderns such as Franck, Saint-Saëns and Massenet have continued after the manner of their predecessors, but the ultra-moderns D'Indy, Debussy, and Faure have favored a rather weird harmonic structure, which has become recognized as typical of modern French music.

The present spirit in all countries seems to aim at narrowing the confines of a school to more strictly national lines. Patriotism, honor the fatherland!, is the cry. The Bohemians, Scandinavians and Russians have seized on the folk-songs of their respective countries as starting-points but the French have taken up rather the idea of a new harmonic system as their special field. What will come of it, is difficult to judge, but, doubtless, such harmonies will no longer seem strange when our ears become accustomed to hearing them. Every innovation from time immemorial has met with opposition, and it may be that France is on a new track that will lead into fields as yet undreamed of.

RUSSIA

RUSSIA

Russian music has a peculiar fascination for the ears of the western peoples. They may not always like its weird melodies, its peculiar rhythms, its strange and at times bizarre harmonies, but, nevertheless, it fascinates. What then is the cause of this fascination? It is because the soul of the Russian people has been exposed in her music. Many centuries of oppression and hardship have produced that profound melancholy which is the predominant note in Russian tonal utterance. Anyone who has heard the finale of Tschaikowsky's "Sixth Symphony" (Pathetic) will not soon forget the wild, hopeless yearning expressed therein. This is the key-note of all the music Russia has produced. Tolstoi, in speaking of the folk-song of his country says:

> In it is yearning without end, without hope; also the fateful stamp of destiny, iron pre-ordination, one of the fundamental principles of our nationality, with which it is possible to explain much that in Russian life seems incomprehensible.

Russia still pertains more to the East than to the West. Perhaps this fact may add to the fascination she has for westerners. Her religion is that of the Eastern or Greek Church. Her manners and customs show the seductive influence of the Orient. In all art lines this same influence is deeply felt. The Kremlin in Moscow may well be taken as typical of Russian tastes along these lines. At the present day, the Kremlin is a vast triangular space contain-

ing churches, monasteries, arsenals and the palace. "The Kremlin," writes Mr. Arthur Symonds, "is like the evocation of an Arabian sorcerer, called up out of the mists and snows of the North. The palace of the Kremlin is the most sumptuous, the most spacious of royal palaces; and its treasury is one vast, visible symbol of all that is barbaric and conquering in the power of Russia. The art of the East is like Eastern music, obeying laws to which our eyes and ears have no response. But it has its origin in real nature closely observed and deliberately conventionalized."

Here, then, is a people differing from the rest of Europe in its religion, manners, customs and tastes. Naturally it produces an art differing from all others. In it must be expected all that is essentially Russian, profound melancholy, and in sharp contrast, boisterous humor; deep religious feeling; love of country; love of song and the dance as expressed in the pronounced rhythms; love of the barbarous and gorgeous coloring of the Orient, as evinced in the subjects chosen and in the mode of portraying them.

In 1804, was born at Nowospask (government of Smolensk) Mikhail Ivanovitch Glinka, the father of the now firmly established Russian national school. By national school is meant, in this particular instance, the products of a comparatively small but steadily increasing number of individuals as distinguished from folk-music, or music of the people. Music of the national school is termed art music. Music of the people at large may be termed heart music.

Russian composers in producing their art music have utilized, from the first, the vast store of material contained in the folk-songs of their country. So, after all, the people are themselves the source of the products of their own school.

Every individual feels, at sundry times, the need of a mode of expression whereby he may make clear to others his thoughts and emotions. Most of us in America, where illiteracy is exceptional, express ourselves directly by means of language, either spoken or written. The Russian people, on the other hand, having had educational advantages withheld

from them during the years in which other nations have been progressing, still resort to musical rather than to verbal expression, song being the primitive outburst of deep feeling. Thus it is that Russia is rich in folk-song. Music is, after all, of and from the heart. Words may lie, but music never. In looking for racial characteristics one must get close to the soil; for dwellers in cities are much the same, the world over. It is in the country districts that conservatism has its strongest hold. There new songs are continually being born. If they be close to the heart of the people they will be cherished by them. If not, they will exist as mushroom growths but for a night. The old rugged songs last. It is a case of the survival of the fittest. Witness the songs in America that in the course of time will fall into the category of folk-songs, such as "Home, Sweet Home," "Old Folks at Home," "Dixie," "Old Black Joe." They all come from and go out to the heart.

In Russia, music always has been closely connected with the lives of the people. From the time of birth through all the events of life, until death claims them, they move to a musical accompaniment. Each event has its appropriate songs. The return of spring is celebrated by a sort of choral dance, termed the khorovod; marriage, being a most important time, brings forth many songs, such as "The Birchwood Splinter" ("Lootchina"), "Glorification," "The Matchmaker" ("Svatoushka"), "I Feel Sleepy" ("Spitsia mne"). Favorite dance-songs are "The Entrance Hall" ("Sseny"), "The Meadows" ("Vo loosiakh") and "Kamarinskava," of which a typical verse may be given.

> What a queer fellow you are, Kamarinsky peasant, as you run stumbling along the street.
> I am running to the rumshop, with a headache. Without drinking, a peasant cannot live.

A favorite boating-song is "Volga," which Glazounoff has so wonderfully worked into his symphonic poem "Stenka Rasine." Laboring-songs are "Heave Ho" ("Ay oukh-

nem") and "Doubinovshka" ("Little Club"). All of these songs are of Great or North Russia.

Ralston, in his Songs of the Russian People says: "To husband and wife it (song) suggests many a form of loving words, and teaches them how, with croons about the evil Tartars of olden days, to lull their babies to sleep and to soothe restlessness of their elder children. Song lightens the toil of the working hours, whether carried on out of doors, amid exposure to sun and wind, and rain and frost, or within a stifling hut, by the feeble light of a pine wood splinter; it enlivens the repose of a holiday, giving animation to the choral dance by day and the social gathering at night. The younger generation grows up and song escorts the conscript son to the army, the wedded daughter to her new home, and mourns over the sorrow of the parents, of whom their children have taken what may be a last farewell. Then comes the final scene of all, and when the tired eyes are closed forever, and the weary hands are crossed in peace, song hovers around the silent form and addresses to its heedless ears passionate words of loving entreaty. Nor does its ministering stop even then, for, as each returning spring brings back the memory of the past, together with fresh hopes for the future, song arises again above the graves of the departed, as, after the fashion of their pagan ancestors, the villagers celebrate their yearly memorial of the dead."

All of these songs have essential and distinguishing musical characteristics. Most of the dance tunes are in the major mode, the slow tunes — and these are best liked — in the minor. The underlying idea or suggestion which is thrown out by them all is that of profound melancholy, and, in marked contrast, a rough humor suggestive of brawny muscles, strong sinews and a heavy slow-acting brain inflamed by vodka. These startling phenomena seem but natural if the Russian peasant character be taken into consideration. Melancholy people everywhere have their moments of intense exhilaration in which, apparently, they attempt to crowd their unusual light-heartedness into one short hour of

heedless joy. The day of joy is short but the long dark hours of the night of melancholy drag on interminably. In all the northern countries, the minor is the prevailing mode.

Wherever the struggle for existence is most vehement, either on account of geographical or political conditions, there the minor mode is found to prevail, for it most naturally voices the cry of distress. In southern Russia, as well as in the northern parts, the same political system is in force, and the outcome of it is the suffering and sorrow we find depicted in the folk-music. Russian folk-songs have two distinct characteristics which are the result of the communal system which prevails. They always are sung in harmony, and they usually are sung with one voice leading from another, each part having the same or a similar melody. The parts are improvised and form a unique structure in the same manner in which the Hungarian orchestras build their instrumental pieces. The feeling for harmony seems to be inborn with these people and is exercised unconsciously. Many of the songs are sung antiphonally, one voice taking up the principal melody and being answered in turn by the chorus. Such a song is "There bloomed flowers in the meadow," which proceeds thus:

Leader. There bloomed flowers in the meadow
Chorus. And they faded.
My sweetheart and he left me.
Leader. My sweetheart loved me,
Chorus. And he left me,
Och, my dear one left me not for long.

Other peculiar characteristics of Russian music are the strongly accented and sudden changes of rhythm; basso ostinato; peculiar grace notes and frequent use of melismas; intervals pertaining to the pure minor scale; augmented and chromatic intervals; archaic harmonies; periods of uneven numbers of measures; many repetitions of the same phrase; all of which savor of the East.

The employment of strongly accented rhythms is similar to that in rugged dance tunes everywhere. The sudden

changes from one pulsation to another, are due to the inherent desire to fix a suitable melody to the words. The story is unrhythmical, hence the peculiar changes.

Basso ostinato (obstinate or persistent bass) is the continued use of the same melody or phrase repeated as bass throughout the entire composition.

At the time the folk-songs were in process of formation each singer felt free to add such ornaments or broideries (grace notes) as his caprice dictated. This same privilege was freely accorded to the chanter in the mediæval church. In fact, even today, Italian opera singers still claim this right in the interpretation of their arias. The melismas are in very much the same line; namely, many tones being sung to one syllable. The pure minor is the scale used exactly as the signature dictates, the seventh step of the scale not being raised to make a leading tone. The use of archaic harmonies undoubtedly is due to the influence of the early hymns of the Greek Church, which were built on the old church modes. In the greater part of the music of the western world the periods are made up of an even number of measures; two, four, eight, but in much of the typical Russian music the periods are of three, five, and seven measures.

As to the date of many Russian folk-songs, there are no means of knowing. They certainly go back many hundred years. When Mme. Eugenie Lineff and her Russian choir first appeared in America (1893) the latest songs sung by her choir in her concerts of Russian music were of the Seventeenth Century. Most of them were much older, one song, "The Sowing of the Millet" ("A mi prosso Ssegali"), being believed to be at least a thousand years old. It dates from the heathen times of Russia. This is shown by the invocation to Lado, the deity of Spring, which it contains, while the burden of the song relates to the ancient custom of obtaining the bride by purchase.

Melgounoff, a Russian musician, did much to preserve and reproduce the folk-songs of his country exactly as they were sung by the people. He writes in this connection:

"Almost each singer joins the choir with a modified melody, not two singing alike, but always improvising some new variation of the same melody; hence that wonderful harmonic fulness which is characteristic of Russian peasant singing."

In the Ukraina, in southern Russia, the people have come more in touch with the outside world. As a result, their songs have undergone changes and have taken on more of the character of those of western Europe. The harmonies are more modern; the melody being accompanied by chords for "filling in" purposes. And the principal melody is more apparent to western ears.

In North or Great Russia the people have been more isolated and have "held together" better. The habit of co-operation is stronger in the north, and as singing always has accompanied these people at their work, the "a capella" had become the almost exclusive manner of singing. The bandura, a sort of guitar, is most used in the south for accompanying the voices. Other instruments peculiar to these people are the goudok, balalaika and gusli. All of these instruments are of the lute type, having plucked or struck strings, the goudok having twenty-three strings, the balalaika four, the gusli existing in different forms. Now, however, most of these instruments are obsolete.

Previous to the time of Glinka, Russia had looked to France and Italy for her music; so that the production in 1836 of this composer's first opera, "A Life for the Czar," really marked the beginning of a national Russian school. And how marvelous has been its growth from that first sprouting of the seed! In the short space of seventy years has been produced an art which bids fair to outrun all its competitors. In seventy years has been achieved that for which other nations have required centuries.

The development of an art usually is a slow process. Germany, Italy and France, the three great art producing countries of Europe, have labored for many years to perfect a technic sufficient for all demands in the expressing of musical ideas. The Russian composers, coming as recently

as they have, have been from the first in possession of this great technic, developed and perfected by the efforts of the older schools. This has been an inestimable advantage and has favored the growth of this Russian prodigy. Another potent factor in this rapid growth lay in the fact that practically all of the active men in it, have been of high social standing and wide general culture.

From such conditions one would naturally look for an exceptional art. The combination was a rare one; unlimited material of all varieties right at hand as found in the folk-music; a deep-rooted love of country prompting the use of this material; natural talent, paired with the means and inclinations to use it; an atmosphere of general culture and refinement, all these united to produce this extraordinary school. It must be remembered, however, that the school began in the midst of the age of romanticism, and there must be expected, therefore, no Russian classics.

The meaning of the terms classic and romantic is usually not very clear. By classic music, is meant, in a general way, that of the Eighteenth Century. We speak of Bach, Handel, Haydn and Mozart as the classic composers. Their music was modeled after that of the ancients and was of an elevated, impersonal tone. Romantic music, starting with the later works of Beethoven, and from the time of Weber (1786-1826), expressed a more personal feeling and had the idea of painting a musical picture. The painting thereof was not done in the realistic manner of Strauss and the ultra-moderns but was presented more as a tonal medium by means of which a mental picture should be conjured up by the listener himself. In the present-day effort to paint the exact picture rather than the idea of it, it seems that a step backward has been taken. Pictorial suggestion which is possible to musical art has been replaced by pictorial realism which it is a debatable question if musical art can accomplish.

It has been said that the composers of the Russian school became realists because of the lack of æstheticism in Russian culture. The same statement might be made as

applying to all modern schools and peoples. In this age of money, æstheticism is put in the background.

Glinka, in his opera "A Life for the Czar," utilized Russian and Polish airs in something of the same manner in which Richard Wagner later applied his leit-motifs. When a Polish character appeared on the stage he would be accompanied by distinctively Polish rhythms and airs such as the polonaise or mazurka, while Russian personages would have characteristic Russian themes. Or perhaps the composer wished to present the idea of a Kermess or peasant dance, in which case he might take as a theme such a song as "Kamarinskaya," or he might invent a theme of like character. Again, he might wish to suggest deep gloom, intense longing. What could better serve his purpose than the air "V'temnitze" ("In prison") or some similar folk-song?

Comparatively few members of the Russian school were professional musicians, few of them having music as an avocation, especially in early life. Some of them were in the army, some in the navy, some chemists. They were men of science laboring to form a school of music; consequently, it might be expected their works would be built along scientific lines, and such is found to be the case. Russian harmonies, while usually novel and daring, often seem to be more the result of calculation than of spontaneity. In melody writing and in the use of rhythms, these composers seem to have fastened intentionally to the peculiar characteristics of their folk-music. The Oriental strain creeps in, showing plainly in the coloring and in the subjects chosen for composition.

In tracing the history of the music of all countries, it usually is found that at a certain stage the subject can no longer be treated directly but only through the efforts of the individual. This is not, however, so true of Russia as of most countries because of the banding together of a group of composers into what has been termed "The Cabinet." Principally through the efforts of Balakreff a sort of society was formed, consisting of himself and of Cui, Mus-

sorgsky, Borodin and Rimsky-Kosakoff. This society they called the "Innovators." Its object was the betterment of their art. The leading articles of their code, which related especially to the opera were: 1. Dramatic music should always have an intrinsic value as absolute music, without regard to the libretto. 2. Vocal music must always be in perfect accord with the meaning of the text. 3. The arrangement of the scene should depend entirely upon the situation in which the characters are placed, as well as on the general movement of the plot.

While these tenets may be said to be similar to those of Wagner, yet the matter was approached from a different direction. With Wagner the orchestra dominated everything; but with these men the singer had the first consideration, not, however, after the Italian manner of treatment. There was to be nothing introduced to interrupt the natural sequence of events, no chorus worked in simply to rest the soloists or to display skill in ensemble writing.

And yet, despite all the bold efforts put forward to promulgate these ideas, the Russian school is known to the outside world at the present day, not through its operas, which only in isolated cases have left the confines of the country, but rather through its products in the purely instrumental forms. The symphony, the symphonic suite, the overture and the ballet have been most successfully handled and the works in these forms have been widely performed. The fact that Russian instrumental works, rather than operatic have become known doubtless is due, rather to the greater ease of their production as compared with the operas, than to their possessing any higher intrinsic value.

César Cui, in his book La Musique en Russie (Paris, 1880), divided the Russian composers into three groups: first, the old lyric school, Glinka, Dargomizsky and Seroff; second, the New-Russians, Rimsky-Korsakoff, Mussorgsky, Borodin, Balakireff, Cui, and Dargomizsky in his later style; and lastly, Rubinstein and Tschaikowsky, in a class by themselves as being less distinctively national. Of the later com-

posers, Glazounoff, Arensky, Liadoff, Taneiff, Scriabine, Rachmaninoff and others, some of them cleave to the "Cabinet" and some follow in the footsteps of Tschaikowsky.

Art music in Russia dates from the time of Glinka, (1804-1857) the first of the old lyric school. True, there had been opera in St. Petersburg from 1735, the time of the Empress Catherine I.; but nothing in a truly national vein appeared until Glinka's "A Life for the Czar." This opera won an immediate success, gaining for its composer the office of Imperial chapel-master and conductor of the Opera at St. Petersburg. Glinka's second and best opera, "Russlan and Ludmilla," is decidedly Oriental in tone and has been highly praised both by Berlioz and Liszt.

The other members of the old lyric school, Dargomizsky (1813-1867) and Seroff (1820-1871) continued on the lines laid down by Glinka, Dargomizsky later showing the marked influence of Richard Wagner. Their works are not generally known outside of Russia. Rimsky-Korsakoff (1844) looms largest among the New-Russians and is now universally conceded to be at the head of his school. Liszt, in a letter to the publisher Bessel wrote: "To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff."

Balakireff did much to nationalize Russian music. It was his idea that the folk-song should be the basis of all national music. After making a thorough study of the subject, he published an excellent collection of these songs. Besides composing, he helped to further the cause of music in his country by founding the Free Music School and the Russian Symphony Concerts.

Mussorgsky, one of the most talented members of his coterie, through the lack of early musical training wrote in a more daring but less finished style than his contemporaries. He excelled as a melody writer. All of his compositions show a wild, passionate strength with an undercurrent of sadness and melancholy. He comes near to expressing the true Russian character, and it seems a pity that he was not dif-

ferently constituted in some ways, his strange nature brooking no restraint.

Rubinstein and Tschaikowsky, who formerly were looked upon as being representative Russians, now are no longer accepted as such. The New-Russians themselves repudiated both of them from the first. Rubinstein (1830-1895) is more closely related to the German than to the Russian school. Much of his music lacks vitality and has gradually fallen into disuse, his strongest point being his melody writing. "Rubinstein alone," says James Huneker, "seems to have slipped between the stools of race and religion. Born a Jew, raised a Christian, and of Polish origin, he played the piano like a god, and his compositions are never quite German, never quite Russian. He has been called the greatest pianist among the composers, and the greatest composer among the pianists, yet has hardly received his just dues."

In Tschaikowsky (or, as the musicians spell it, Chaikovsky) Russia gave the world one of the greatest of modern composers. Much has been written of him, pro and con, but it generally is conceded that he followed a new musical path. His themes are original and his harmonies even more so. His orchestration is rich and sure. In a letter to his friend, Mrs. Von Meck, he writes: "I say as regards the specifically Russian elements in my compositions that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the finale of our (meaning the fourth) Symphony. My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music, also from this, that I love passionately the Russian character in all its expression. I am a Russian in the fullest meaning of the word."

Mr. John F. Runciman, in his book Old Scores and New Readings, says: "He" (Tschaikowsky) "has the

Slav fire, rash impetuosity, passion and intense melancholy, and much also of that Slav naïveté, which in the case of Dvorak degenerates into a sheer brainlessness; he has an Oriental love of a wealth of extravagant embroidery, of pomp and show and masses of gorgeous color; but the other, what I might call the western civilized element in his character showed itself in his lifelong striving to get into touch with contemporary thought, to acquire a full amount of modern culture, and to curb his riotous, lawless impulse towards mere sound and fury."

To sum up the peculiar characteristics and general tendencies of the Russian composers of the present time; the orchestra is the instrument for which these tonal virtuosi best can write. With it they can express the Russian national character more truly, more vividly and more picturesquely than can be done by any other means. The feeling for orchestration seems as inherent in them, as is the harmonic feeling in the Russian peasant character. The instruments of the orchestra are as the tubes of color which the artist has in his paint-box. The composer's pen is his brush, his brain serves as the palette on which to blend his colors. Many persons have visions of beautiful pictures, tonal and otherwise, but know not how to use the brush or the palette or the colors. But these Russians apparently have such knowledge inborn. Instrumentation is easy to them. They think in terms of the orchestra. And of the pictures they conjure up, many deal with fantastic and Oriental subjects but all of them appeal to the senses. Such warm, sensuous coloring, such gorgeous voluptuousness; it all reminds one of the Mussulman's Paradise, with its ease and its luxury, its dancing-girls, and its harem. Then there are the pictures of purely Russian character in which is disclosed the national temperament with its intense patriotism, its allegiance to Holy Russia, its heroism and its dramatic play.

From the sum total of the works of its representative composers the status of Russian music is to be judged. Whether this music has in it the qualities which go to make

it of lasting interest, time alone will show, but certain it is that at the present day it holds the stage. There is a personal note in it that appeals to every listener even though his own character be far removed from the Russian.

EASTERN EUROPE

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The Slavonic race is divided into eight tribes: Russian, Servian, Croatian and Wendish in the south and east; Bohemian, Slovakian, Polish and Sorbian on the north and west. Of these tribes, the Russian, Servian, Bohemian and Polish have, at different periods, been eminent, but in the course of time the Russians have come to dominate all the others, and at this day, they, and in a small way the Servians, are the only Slavonian tribes existing as political entities. The Russians alone have evolved as yet a distinct musical art along national lines, but as a similar national tendency is making itself felt more and more throughout all the countries of Europe, there may be expected in the near future, a Bohemian school, the foundations of which already are laid, and possibly a Polish school.

In all Slavonic countries, the music has features in common, the people coming, as they do, from the same stock. Especially is this true in regard to the folk-music. Russia being the leading Slavonic country of Europe with an art of its own, has been considered in a separate article.

And now to trace the connection with the other countries of our heading. In eastern Europe we shall include Roumania, Servia, Bulgaria, and the Balkan region in general, which was formerly termed Pansylvania. Poland we have already touched on. The Hungarians came of the Turanian race, as did the Finns and Turks. Hungary, which has been

termed "the cock-pit of eastern Europe," has at different times been overrun by the Slavonic tribes. The influences of western Europe on the one side, with eastern Europe on the other, together with the pronounced Slavic strain, have served to produce in Hungary a musical art which combines both Oriental and Occidental features.

The Gypsies.

By far the strongest link which has held together and connected in a musical chain "Bohemia, Hungary and eastern Europe," has been the bands of wandering gypsies which, since the Fifteenth Century, have been scattered throughout Europe from Cadiz to Moscow.

The origin of the gypsies has long been a disputed point with historians and scholars. Judging from their language and customs, they came originally from India and, it is believed, were fire-worshipers, one of their peculiar and widely observed rites pointing especially to this. Though apparently embracing the religion of the people among whom they sojourn and sometimes having their children baptized by priest or minister, they attach no importance to the baptism until the chief of the tribe or clan has held the child over a large open fire.

Some authorities believe that the gypsies are one of the lost tribes of Israel and that they came originally from Egypt, but there seems no good reason for such a theory. Their language has much in common with the Sanscrit, and it is related that in the Fifth Century the Persian monarch, Behram Gour, had sent to him from India, twelve thousand musicians of both sexes, who were known as Luris (gypsies) or Zott. In the lexicon Mohit, we read: "Zott, a race from India, Arabicized from Jatt. These are the people who are called Nawar in Syria and sometimes they are styled Motribiya (i. e. musicians), their avocation being that of players upon stringed instruments. They are likewise dancers."

These people are supposed to be the ancestors of the gypsies, and if this be true, the race is seen to have been made up of musicians from the beginning. When they first appeared in eastern Europe is not known, but in western Europe they first are heard of in 1417, when they obtained from the rulers of several countries permission to wander for fifty years as pilgrims, "declaring that they had been Christians, but having become renegades, the king of Hungary had imposed a penance on them of half a century's exile," a pretty lie fabricated for the purpose of obtaining an entrance into desirable territory.

The gypsies have been in Poland and other Slavonic countries, however, since the Eleventh Century, and are now to be found scattered over practically all of Europe. They are known as Gitanos in Spain, as Bohemians in France, as Zingari in Italy, as Cinkan in Bohemia, as Zigeuner in Germany, as Czigany in Hungary, as Ciganu in Roumania. They call themselves Romany.

It is a remarkable fact that they have been able, throughout all their wanderings, to maintain their identity and characteristics. The Jew has his religion but the gypsy has nothing but his language and his instincts to serve him as racial props. Everywhere he is found to be the same carefree, insouciant character, a being who recks nothing for the past and less for the future. His only settled place of abode appears to be in Hungary, Roumania and the Balkan provinces, where he has been freest to follow his nomadic instincts and where the character of the people best chimes with his own. Here he is at his best, and that best is his music, which is his very life.

A favorite song of the Transylvania gypsies runs:

I've known no father since my birth,
I have no friend alive on earth;
My mother's dead this many a day,
The girl I loved has gone her way;
Thou violin, with music free,
Alone art ever true to me.

The gypsy has little music of his own, but everywhere he has gone he has appropriated that which pleased him. As Kipling puts it:

> An' what 'e thought 'e might require,
> 'E went an' took, the same as me.

Russia is the only country where the gypsies have taken up the vocal side of the art, for elsewhere they are instrumentalists, the violin and cembalo being the instruments they call peculiarly their own.

And what is the secret of the fascination which gypsy music has for all of us? Truly, it is not so much the music itself as the rendition of it which moves us so strangely. Gypsy, Magyar, and Hungarian music, which are almost synonymous, can be performed rightly only by one born a gypsy or Hungarian; one "whose pulse beats the measure."

The Zigáni or gypsies of St. Petersburg and Moscow, especially the women, are renowned as singers. Many of them have risen to positions of affluence and power through their gift of song. The gypsy may be a thief and a vagabond at all other times, but, while giving himself up to the inspiration of his music, the man is a true rom (gentleman) and the woman a ranee (lady). Charles G. Leland tells of hearing the gypsies of St. Petersburg sing. He writes: "And I listened to the strangest, wildest, and sweetest singing I ever had heard, the singing of the Lurleis, of sirens, of witches. First one damsel, with an exquisitely clear, firm voice, began to sing a verse of a love ballad, and as it approached the end, the chorus stole in, softly and unperceived, but with exquisite skill, until in a few seconds the summer breeze, murmuring melody over a rippling lake, seemed changed to a midnight tempest, roaring over a stormy sea, in which the basso of the Kalo shureskro (the black captain) pealed like thunder. Just as it died away a second girl took up the melody, very sweetly, but with a little more excitement. It was like a gleam of moonlight on the still agitated waters, a strange contralto witch-gleam; and then again the chorus and the storm; and then another

solo yet sweeter, sadder, and stranger, the movement continually increasing until all was fast and wild, and mad, a locomotive quickstep, and then a sudden silence, then sunlight, and the storm had blown away."

The gypsies offer a strange contrast in corporal chastity with great lasciviousness of expression both in song and dance. They have the faculty of adapting themselves to circumstances and of presenting to their audiences what they instinctively feel will please. They have no religion of their own and at no time have they been deeply influenced by the religious spirit. Their songs deal with love in all its phases, war and the "Romany road."

Wherever the gypsy is, there is music and dancing. And his music and dance take on the character of the country in which he sojourns. He even has appropriated and called his own the various instruments of the different countries wherein he has wandered. But no matter what the music is, or on what instrument it is performed, he always imparts his own peculiar character to it. The tune is never reproduced in its original form but always is overloaded with the heavy masses of tonal embroidery he so dearly loves. This imparts an Oriental color and usually points to a scarcity of ideas, also to the fact that the performer has more technical skill than musical attainment. The gypsy tries to produce soul-moving effects, rather than musical compositions, and in this he is entirely successful. Therein lies the beauty of his music. The listener is thrown into an almost hypnotic state. He may imagine he hears the turmoil of battle and tumult ending with defeat, when the music ends in a wail of passionate grief. Suddenly it will change to wild bursts of joy and exultation, carrying the hearer along in its intensity. It is music which charms by its sharp contrasts, extreme exhilaration, and anon, deepest depression. It is intoxicating, fascinating, irresistible.

In Spain, the gypsy dances the romalis, a dance peculiarly his own. It is accompanied by hand-clapping and singing, and the favorite tune is an old eastern or Moorish

one of a melancholy character, full of sudden pauses which produce a startling effect. This tune is sung in unison and in the chorus all join. Other dances of the Spanish gypsies are the seguidilla, the manchegos, the rodena, the fandango, and the malaguena. All these are accompanied by the old-fashioned calabash-shaped guitar and the castanets.

The Hungarians are intensely musical, and the gypsies are their musicians. Leland writes: "The Hungarian gypsy differs from all his brethren of Europe in being more intensely gypsy. He has deeper, wilder and more original feeling in music, and he is inspired with a love of travel." And Liszt states: "The Magyars have adopted the gypsies for their national musicians; they have identified themselves with the proud and warlike enthusiasm, with the depressing sadness of the Hungarians, which they know so well how to depict." This gypsy music is an echo of the minstrelsy of the hegedosök or Hungarian bards.

Although great poverty invariably prevails, there is nowhere to be found more music and dancing than in a Hungarian encampment. Carousals and festivals are very popular and the fiddler is king, for while the folk-music of most peoples is principally vocal, that of the gypsies is instrumental. The man who is at work with his hands, must of necessity sing if he would have music, for he has at his disposal no means of playing an instrument. But the gypsy belongs not to a race of workers. He always has time and leisure for music-making, his hands are free, and he naturally becomes an instrumentalist.

The foundation of the gypsy band is the violin and cembalo. These instruments are peculiarly gypsy. The cembalo, which is the outgrowth of the dulcimer of Biblical times, is an oblong-shaped box strung with metal strings, which are struck by hammers in the hands of the player. The tone is somewhat similar to that of the clavichord, which was the precursor of our modern pianoforte. Other instruments now employed are those other members of the string family, the viola, cello, and double bass; the clarinet, in

imitation of the old tarogato and tilinko (flageolets); and the trumpet or cornet.

All true gypsy bands play without their notes, the two leaders playing as their caprice dictates, and the others following with their natural instinctive feeling for the harmony. There is no attempt made at employing contrapuntal devices; that is, no separate melodies are played against the solo part, but there is just a completing of the harmony by the members of the band, who follow their leader as he indicates. Some of the harmonies, which are wondrously beautiful, are resultant from the use of the distinctive Hungarian scale, which differs from that of all other peoples. The piece played is always improvised, and as it is never done twice exactly the same, it has been almost impossible to note down such music. Hence it is that so few records of true gypsy music exist.

Hungary.

In the latter part of the Ninth Century, the Turanian hordes of Finnish, Turkish or mixed races swept down across the Carpathian Mountains, entered Hungary and subdued the country. The descendants of these conquerors term themselves "Magyar;" we call them Hungarians.

It must not be imagined that the gypsies have usurped all of Hungarian music. They are merely the professional musicians of the people and furnish music for dancing and "occasions." The Hungarian folk have had from early times their own characteristic songs, dances and instruments. There are records from the Tenth Century of hymns, dirges and martial songs, these being sung first by the minstrels and jongleurs and afterward adopted by the people at large. Ekkehard, a monk living in the Tenth Century, tells of a dance which he calls "Siebensprünge" (the Seven Steps). The old instruments were the lute, the strings of which were plucked with it lying across the knees; the hegedü or violin; the tilinkô, a sort of flageolet or shepherd's pipe; the kürt, a hunting-horn; and the tambourine.

Music from time immemorial always has been connected with religious observances and in the old ceremonies of the Hungarians, the taltos or high priest led the song, the people joining softly in the refrain. The advent of Christianity into the country brought the Gregorian chants, which became grafted into the people's music, and, consequently, some of the old songs are found to be based on the old church modes as well as on the characteristic Hungarian scale, of which mention has already been made. Stephen I. and the early bishops founded schools, which had the two-fold purpose of giving both religious and musical instruction.

Most of the tunes or melodies of the early songs have been lost; the words, however, are preserved, and the writings of the time indicate a high state of musical development. There are songs dating back at least eight hundred years which tell of the heroic deeds of Attila and Arpad. These were sung by the hegedosök or bards to the accompaniment of the lute. There were also songs and dances for wedding and burial ceremonies, the most famous of the burial dances being the "Dies Iræ," which was danced after the funeral banquet. It probably was a remnant of the old heathen rites. The same idea is still to be seen in the Irish wakes, and in the dance following the death of a child, which custom was kept up to within the last few years in the Latin-American countries.

In the Thirteenth Century lived the two celebrated master singers, Klinsor and Szlatkoni, and many of the old contrapuntists were natives of Hungary or made sojourn in that country. It is a strange fact that these old writers left little impression on the music of the country. The most potent reason for this, however, is probably the coming of the gypsies, who were given up to rhapsodical improvisations. These wondrous music-makers at once became popular and were patronized by both peasants and nobles, and many of them became famous and grew wealthy as a result of their great gifts as violinists. Among them may be mentioned Karman, who lived about 1550; later came Barna, who was

known as the "Hungarian Orpheus;" Pana, a female gypsy; and, still later, Bihary.

The end of the Seventeenth and the beginning of the Eighteenth Century was the period of formation of the best folk-music, and even at that time Hungarian music was noted, as it is today, for its natural strength and characteristic rhythm. Songs of the time are: "Rakoczi Nota" ("Rakoczy Tune"), from which sprang the world renowned "Rakoczy March;" the "Radetsky Defile;" "Ne busulj" ("Don't Be Grieved"); "Repulj peckskëm" ("Fly, My Swallow"); "Zöld osztalon eg a gyerta" ("The Candle is Burning on the Green Table"); and "Voros bársong süvegem" ("My Cap of Red Velvet").

As is usual with a people of melancholy character, the majority of the old Hungarian tunes are in the minor mode. Some of them are in mixed tones, beginning in the minor and ending in the major, or vice versa. As interpreted by the gypsies, there is great freedom in modulation, this being especially true in the dance tunes. Hungarian music is very often formed in periods of six measures, two sections of three each, in contrast with our accustomed periods of eight measures. The tune usually starts on the down beat and is in duple time, differing in this from the tunes of Slavic origin, which are written largely in triple time.

There were two kinds of Hungarian dances, the court dances and the peasant dances. The court dances were the slow Hungarian and the palace dance. The dumping tune and the dance tune were the peasant dances. The court dances were very stately, a sort of walking pace, while those of the peasants were usually of more lively character. Taste in dancing is always changing and, therefore, it is found that the following popular dances were in vogue at different periods. These was the verbunkos (a recruiting dance); the lakodalmas, kaladas and incselkedo (wedding dances); the "Dobogö" (drumming dance); and the fegyveres (dance of the arms). Later arose the kor-Magyar (rondo-Magyar) and the csardas (tavern dance) both of

which are still popular; indeed the csardas has become known as the characteristic Hungarian dance.

Much can be judged of the national temperament of a people by their dances, and in the csardas is seen the natural intensity of the Hungarian, wrought to a white heat under the influence of the pulsation of the music. He is very susceptible to excitement, and the gypsies who furnish the music for such occasions sway him at will. At one time the Austrian government forbade the performance of the "Rakoczy," so maddening was its effect on the Hungarians.

The csardas is in two movements, the lassu, usually in the minor, and of a slow and dreamy character, and the frischka, which is as energetic as the lassu is indolent. The frischka is usually in the major, and consists of phrases of eight and sixteen measures, which are repeated. In both parts, the accent comes on the up-beat. The changes from one part to the other are made at the will of the players, or as the dancers indicate.

The dance opens with a promenade, which gradually evolves into a tumultuous whirl. After this has been kept up for some time, the dancers separate and act a sort of pantomime, in which the maiden coyly advances and retreats, always enticing, her partner following and finally seizing her, and again they enter the dizzy whirl, this performance keeping up as long as desired. The utmost freedom is allowed in the figures, and from both the dancers' and spectators' standpoint the dance is of intense interest.

In the Eighteenth Century, many of the Hungarian nobles patronized musical art and kept private bands and orchestras. Prominent among such men were members of the Esterhazy family, who have continued to further the cause of music in many ways. It was while in the service of Prince Esterhazy that Haydn wrote much of his best music. He, like Beethoven, Liszt, Brahms, and others, drew inspiration from the native Hungarian music, and in the works of these masters are found melodies, rhythms and harmonies all emanating from gypsy or Hungarian sources.

In modern times, Liszt and Hummel were the first two Hungarians to reap fame and fortune for themselves and honor for their country. It was Liszt who made known to the world at large the inherent beauties of Hungarian music, and his "Hungarian Rhapsodies" now are standard everywhere.

Among other Hungarian composers may be mentioned Erkel (1810-1860) who was the founder of the national opera, and who made use of old folk-tunes and the old instruments. He is also known as the author of the Hungarian national hymn "Istem aldd meg a magyart" ("God save the Magyar"). Goldmark (born 1832) cultivated an Oriental style. He is celebrated as a master of orchestration but his works are not distinctly national. Mosonyi (1814-1870), Albranyi and Bartay, on the other hand, write in a style decidedly national. Among Hungarians who have earned renown as virtuosi and conductors are Joachim, Remenyi, Richter and Seidl.

A special feature of later musical development in Hungary is the popular play, of which both text and incidental music are founded on subjects from common life and on folk-music. Edward Szigligety was the creator of this style of composition.

All of the leading cities of Hungary now possess conservatories, musical and choral societies. The first Hungarian conservatory was founded in 1819, at Kolozsvar, at which place the first national opera was performed in 1821. It is a far cry from that time to the present, in which the concert season at Budapest is as brilliant as is that of Leipsic or Vienna. Under the leadership of Bartalus and Kaldy, the national spirit is rapidly permeating the art of music of the country and bids fair to result in the growth of a national school of composers who will, in a modern way, be worthy successors of the old hegedosök and their followers, the gypsies.

Roumania, Servia and Pansylvania.

The Roumanians believe themselves to be descended from the old Roman legions which Trajan sent to the land to colonize it. There also is a strong admixture of Slavonic blood in this people. From their songs, one would judge the Roumanian character to be similar to the Celtic, for there is noticeable the same mystic strain which is found in those of the old Celts. This spirit of mysticism is stronger in Roumania and the adjacent regions than anywhere else in Europe, unless it be, perhaps, in Ireland or Norway, in both of which countries, however, it assumes a different form. The Moldavian peasants believe that, when a child is born, his star appears in the heavens and at his death it falls therefrom. Many of the songs contain invocations to the planets and, indeed, to all nature. They are the songs of "a people who lived beneath a summer sky, and whose dreams were all of sunshine and flowers, of moons and stars, and silver seas." The old astrologers of the East left lasting impressions on the Pansylvanians and the gypsies have continued to foster these superstitions.

There are many legends concerning the gypsies of this region of eastern Europe. One, which obtains among the Montenegrins, is to the effect that it was a gypsy who forged the nails for the crucifixion, and on that account his race henceforth has been accursed. This belief is given credibility by the fact that the gypsies are commonly smiths and musicians in Montenegro. The Roumanians believe that the gypsies came from Egypt, and the folk-lore of the country has it that Farson (Pharaoh) was the great King of the Tsigani (gypsies). He is supposed to have had supernatural powers and at times to have appeared to the people. A village girl was heard singing, and when asked, "Who taught you that song?" replied, "My parents" (ancestors). When asked where they learned it, she replied, "Farson taught them. They were once driving their sheep across a ford when Farson appeared and spoke to them."

Roumania is an agricultural country and during the winter months time hangs heavy on the peasant's hands. Then is the time for the sedatore or festival. There is feasting and dancing in plenty. The gypsies furnish the music and some of the dancing for such occasions but, as a usual thing, they dance not with the peasants but only as soloists. The instruments used are the scripca or fiddle; the cobza or guitar, and the cimpoi or bagpipe. The true Roumanian peasant instruments are the fluer or flute, and the bucium or horn. From this fact arises the current saying that "God invented the fluer and the bucium, but the devil invented the cobza, scripca, and the cimpoi."

In the old Roumanian folk-songs, there is a spirit of wild melancholy with an undercurrent of mystery. Their themes of love, glory, sorrow and death, are uttered passionately and poetically, and some of them show a strange lust of blood. "Carmen Sylva," Queen of Roumania, tells that they are mostly unrhymed, rhythmical improvisations, sung to a monotonous chant, accompanied, it may be, with a cobza or lute, beginning and ending with a wild refrain which strikes the key-note of each poem. She also writes: "For the spinning songs, the girls all stand in a circle, spinning; the best spinner and singer being in the middle. She begins to improvise a song, and, at any moment she chooses, throws her spindle, holding it by a long thread, to another girl, who has to go on spinning while the first girl pulls out the flax — a proceeding requiring great dexterity — and at the same time has to continue the improvisation which has been begun."

Among the best Roumanian folk-songs are "The Young Heiduck" (the traditional hero of the Roumanian peasants). "Hopeless" (a gypsy song), "The Song of the Shroud" (sung while spinning it), "The Song of the Dagger," "Fallen," "In the Moonlight," "Barren," and "Dirge" (on the death of a child). As examples showing the psychology of the Roumanian peasant character, may be cited the following extracts from some of the above mentioned songs:

HOPELESS.

Into the mist I gazed, and fear came on me.
Then said the mist: "I weep for the lost sun."

FALLEN.

Show me the churchyard road, that I may learn there
To trust the graves, and tell them of my sin;
The graves alone will not upbraid me with it,
For they still say to love:
"Love, be thou blessed for all the fruits thou bearest;
And never question how those fruits are borne."

DIRGE.

The river went weeping, weeping!
Ah me! How it did weep!
But I would never heed it,
The weeping of the river,
Whilst thou wert at my breast.
The stars, poor stars, were weeping,
But I would not hear their weeping
Whilst yet I heard thy voice.

The Roumanian national song is "Awake, Roumanian, from thy lethargic sleep!" The words were written by Andrei Muresiau, a patriotic poet.

The Servian folk-songs are cheerful and serene. They are very simple, pathetic, but not melancholy. In this they contrast sharply with the Roumanian; also in the absence of allusions to the supernatural, only two mystical characters, "Vilas" (a good nymph), and "Radischa" (elves), appearing.

The Servians have many semi-religious festivals which are accompanied by singing and dancing. Among them are the "Feast of the Dead," which comes toward the end of winter and corresponds approximately with Lent; the "Feast of the Kralitze or Queen," which comes about Whitsuntide; and the "Feast of St. John." An old custom has it that "when the crops are suffering from excessive dryness, the women undress a young girl, covering her entirely with grass, leaves and flowers. They give her the name of

Dodolia (from the Slavic word 'dolia' or fate-destiny), and when nothing is visible to the eye but a mass of verdure, she takes her way from house to house, and the mothers of the family pour upon her pitchers of water. During these symbolic ablutions, the girls who accompany the Dodolia for rain in their songs."

Popular songs of the Servians are "The Despair of the Beloved," "Doubt," "Wishes," "The Christian and the Turkish Maiden." They dance the kolo and the ora or the dance of the hours, to the accompaniment of the cobza or the tilinko. Both of these dances are extremely simple, being similar to our own "Money Musk" and "Sally Waters." The Servian national hymn "Thither! Thither!" was written by Prince Nicolas.

Bohemia and Poland.

National spirit is a strange phenomenon. A nation will persist in retaining its own language and customs no matter how severe may be the military and political oppression heaped upon it by its conquerors. The Bohemians and the Poles, notwithstanding the fact that they are under foreign government, are still distinct peoples. They each have their individual language and the old songs and dances peculiar to themselves. The Polish language, which is the more stately and flowery of the two, shows the influence of the Orient, a common form of salutation, for example, being, "Padam do Rog" (I fall at your feet). The Bohemian language is not dissimilar, although more direct and frank in expression. Bohemia, which was occupied by the Bohemians in the Sixth Century, derives its name from Bojehemum or Home of the Bojers, but the people called themselves Czechs.

The land was long the center of the wars of the middle ages, its inhabitants for centuries fighting for political and religious freedom. There probably has been more blood spilt in that country than in any country of like size in Europe, and it is but natural, therefore, that the songs of the early

times should be martial and warlike. The poetic measure used is the same as that of the "Kalevala," pointing to a close relationship of the Bohemians with the Finns. Longfellow has used this same rhythmical pulsation in his "Hiawatha."

From the time of the introduction of Christianity in the Ninth Century, Bohemian music has shown most pronouncedly the influence of the church. The land was the seat of the Hussite movement and, later, became the battleground of the Reformation. Such a strong hold did the religious spirit obtain that, in the folk-tunes dating from the Fifteenth and Sixteenth Centuries, entire chorals sometimes are introduced as middle sections. It is an ironical fact that the Bohemians, who were almost annihilated in defense of Protestantism, latterly have become almost entirely Catholic.

All the Slavonic peoples are great lovers of the dance, and the Poles and Bohemians are no exceptions. They have many dances in common, such as the polka, dumka, mazurka, and polonaise. A dance peculiar to the Bohemians is the furiant or sedlak. In it the man first dances alone in a very pompous manner, his partner dancing about him. Finally they embrace and dance the sousedska, a sort of landler or waltz, which forms the second part of the figure. The sedlak has its counterpart in the Hungarian csardas, only it is in an inverted form. In the csardas it is the man who pursues, and in the sedlak, the woman.

It is a difficult matter to draw clear distinctions between Bohemian and Polish music as it is mainly in the line of development that the two countries differ. Polish musical art received an earlier start than did the Bohemian, but in recent years the latter has made much the more rapid strides in the way of nationalization. The first Polish opera appeared in 1775, whereas that of Bohemia was not produced until half a century later. Tomaczek (1774-1850) was the first Bohemian composer to introduce folk-tunes in his instrumental works, and Skraup (1801-1862) is known as the composer of the national hymn, "Where is my Fatherland?"

Smetana (1824-1884) was the first really great national composer of the Bohemians. He wrote much which is purely national music including operas, the best known of which are "Prodana Nevesta" ("The Bartered Bride") and "Hubicka" ("The Kiss"). His orchestral cycle of symphonic poems entitled "Ma Vlast" ("My Fatherland"), consists of six pictures taken from the old Bohemian legends. In them he has succeeded wonderfully in painting the scenes of mediæval times, picturing vividly in tones the festivals, sylvan scenes, hunts and battles of the age of chivalry. He introduced into his works many of the old folk-songs and dances, thus further nationalizing his art.

Following Smetana, though less distinctly national, came his pupil Dvorak (1841-1904), who has endeared himself to America by his "Aus der neuen Welt" ("From the New World") symphony. Dvorak introduced two of the national dances, the dumka and furiant into the symphonic form. America owes him thanks for the impetus he gave its art music through the use of some of the negro melodies and rhythm in his works. Other Bohemian composers of note are Fibich, Novak and Nedbal.

The Poles have been an unfortunate people and, as a result, their music shows a wild strain of intense melancholy, best expressed by the Polish word "zal," a word evidently of eastern origin and having a very subtle meaning. Liszt says it means "all the tenderness, all the humility of a regret with resignation and without a murmur; excitement, agitation, rancor, revolt full of reproach, premeditated vengeance, menace never ceasing to threaten if retaliation should ever become possible, feeding itself meanwhile with a bitter, if sterile hatred." The music of Chopin, the great Pole, exhales "zal" from mazurka to polonaise.

For centuries the Poles were continually fighting, with the Germans and Russians for political independence and with the Turks for religious freedom. Contact with the East has made Polish music half Oriental, and it is today a mixture of both East and West, the Polish dances being of

eastern character modified by western refinement. It is music decidedly instrumental in style, a sort of vocal counterpart of the Hungarian. It is full of difficult intervals, peculiar and intricate rhythms and syncopations (misplaced accents), and has abundant ornamentation. In this fondness for the ornate it resembles Russian music, but is much more fiery and passionate.

The oldest Polish music is that of the church. There is record of a hymn, "Boda Rodziga," composed in the year 959 by Archbishop Adelbert. A picturesque custom which prevailed in the olden time was the singing of "Hajnaly" ("Morning Songs") from the church towers in Cracow, to awaken the inhabitants. Special Christmas songs for such proceedings are still in existence. Even in the art lines the first efforts came from the influence of the church, Gomolka (1564-1607), a contemporary of Palestrina, being the earliest of the composers of church music.

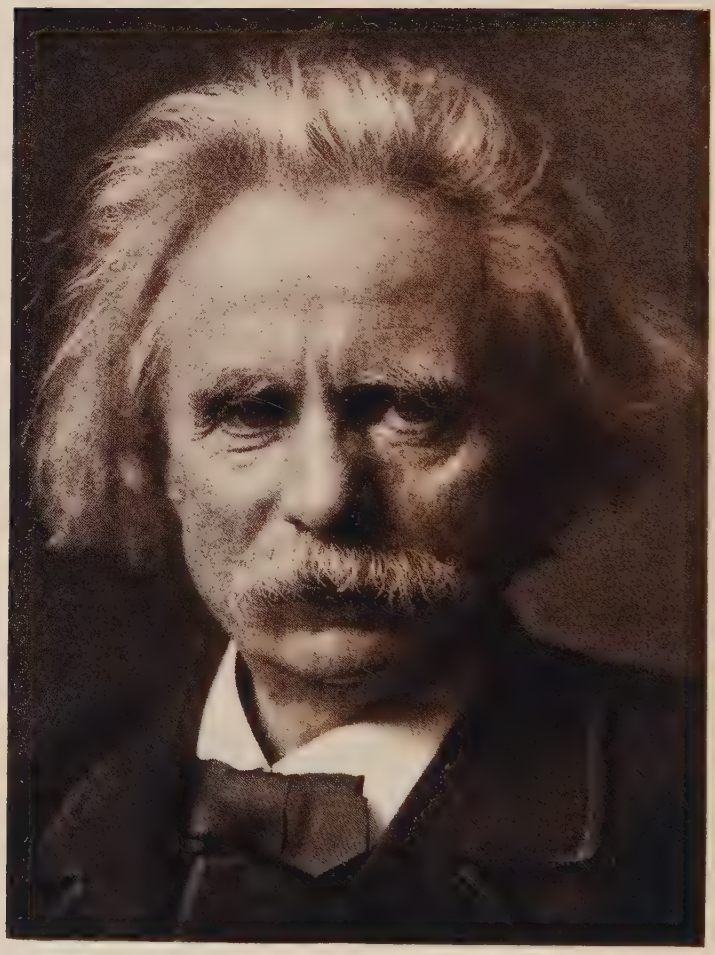
It is in the national dances, however, that Polish music is at its best. The masculine polonaise, and its feminine complement, the mazurka, are the two most famous of these. Of the two, the polonaise is the more stately and pompous. It was first danced at court. Liszt says of the mazurka: "Coquetries, vanities, fantasies, inclinations, elegies, vague emotions, passions, conquests, struggles upon which the safety of others depend, all meet in that dance."

Other Polish dances are the krakowisk, a lively dance, usually accompanied by singing; and the dumka, literally a "song of sorrow." It is a sort of reverie, very old, and expresses in text, rhythm and tonality great sorrow. The real dumka is written in the harmonic minor scale.

For accompanying these dances there was the skrzypce or violin; the gusli and rebec, both of the violin type; the pandora, bandura, valalaika, and mandora of the guitar family; and the cytara or zither.

Following the efforts of the early church composers came the vogue in Poland of Italian music, chiefly operatic. But there has been Polish opera since 1778. At first the

music was written by foreigners to Polish words, but later, Elsner (1769-1854) became prominent as a native composer. He founded, in 1821, the Warsaw Conservatory and was the teacher of Chopin. Other writers of Polish opera were Kurpinski (1785-1854) and Moniusko (1819-1872). The names of Chopin, Wieniawski, Mikuli, Lipinski, Tausig, the Scharwenkas, and Paderewski, are familiar the music-world over, but as a composer Chopin towers, of course, far above the most of his countrymen. He took the dance form and idealized it, and his nationality shows distinctly in his polonaises, mazurkas and ballads, and in his songs.



EDVARD HAGERUP GRIEG.

Born in 1843. Norwegian composer of modern school, music markedly Norse in character. Began to compose at the age of nine, his first instruction being received from his mother. On the advice of Ole Bull he studied at Leipzig and later studied at Copenhagen. Work very individual as well as distinctly national. Was the author of many great orchestral works, beautiful songs and charming compositions for the piano and the violin. Founded a musical union in Christiania, which he conducted for many years. Was highly esteemed by musicians; and his works, so many of which were founded on the Norse folk-songs, were very popular. Died in the fall of 1907.

SCANDINAVIA

SCANDINAVIA

Scandinavia has been termed the "Brow of the Universe." It is a land of sharp contrasts, and the mere mention of the name brings to mind "midnight days and sunbright nights," dancing northern lights, fjords and fjelds, and old songs and sagas which tell of the mighty deeds of the bold Vikings done here on earth and of their flight into Valhalla, carried thence by Odin's waiting valkyries.

Under the general heading of Scandinavian music, will be included here that of Denmark, Sweden, Norway and Finland. These countries comprise the old Norseland, and while physically they are closely related, they show marked differences in their topography. Denmark is a comparatively level, pastoral country; Sweden is of sterner mould with mountains and valleys; Norway is wild and rugged throughout; and Finland has been called the "Land of the thousand lakes." All of these topographical and resultant climatic conditions are reflected in the people of each country. And as the people are, so their songs will be.

The earliest songs of which anything is known are those which deal with the characters from the old Norse mythology. Among the Danes, Swedes and Norwegians, Odin, the All-father, was the personage who was supposed to possess the most wonderful musical gifts. It is related of him that "he could sing airs so tender and melodious that the rocks

would expand with delight, while the spirits of the infernal regions would stand motionless around him, attracted by the sweetness of his strains." The "Kalevala," the national epic of the Finns, tells of Wainamoinen, the inspired bard and ideal musician, who out of the jawbone of a big fish had made himself an uncommonly lovely instrument, which he called a kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling, mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song. The old skald, Telemarke, told of Sigurd and his fight with the dragon. Of such sort were the songs sung by the bards at the feasts held in the great halls of the kings and nobles.

By a gradual process of development the bards substituted for the mythical heroes of their songs, the mighty men of their time, or the jarls on whose bounty they lived. As these men lived and died by the practise of heroic deeds on sea and land, by war and by the chase, such subjects are found to predominate in the early songs and sagas. Typical songs of the time are "Tord of Haffsgaard" ("Thor of Asgaard"), "Dagmar and Bengard," "Marsk Stig," "Axel and Valborg" and "The Svendal Song."

At a still later period, the song of the skald was so fashioned that it had first, the leading action of the song, followed by the moral pointed out by the general sentiment expressed; then the omquad or chorus, in which all listeners would join. And here lies the true foundation of the folk-music of Scandinavia. It must be remembered that the old tunes, passing from mouth to mouth, and from fiddle to fiddle, were constantly undergoing changes, and were not noted down until a comparatively recent date.

In Scandinavian folk-music is found reflected the spirit of Scandinavia. In it is pictured the love of the land, of the rugged shores, the stiff sea-breeze, the long dark nights, and the short bright days. There is heard the sound of the waterfall and the song of the spirit which inhabits it. There we meet trolls, and elfs, and hobgoblins, all the "little people" with which the lonely peasant was wont to commune, according to his picturesque superstitions.

Music with such a background cannot but be interesting. First of all, there were the improvisations of the old skalds. Out of these grew the music of the people at large. In it are discovered the traits characteristic of the nations of the Northland. A certain sturdy vigor makes itself felt. There is no sense of languor about these people, but there is often noticeable a tender melancholy and a contrastingly rough, grotesque humor. Not much passion or defiance of fate is shown, but rather a sense of resignation, of regret more than overpowering desire. As is usual in the northern zones, the minor mode prevails, this being the outcome, to a great extent, of geographic and climatic conditions, also perhaps of the fact that humanity is most inclined to make music when sad. Even some of the dance tunes are in minor, and these express a certain grotesque humor which suggests the dancing of dwarfs and the people of the underworld. "Everywhere in the North," writes Von Ravn, "we find among the people tunes that are ascribed to the devil, the Nix, or the subterranean spirits. The player offered up a lamb to the river and thus induced the Nix to teach him such tunes. But when he subsequently played them, he was unable to stop, but played on and on like a madman, until someone could come to the rescue by cutting his fiddle strings."

The prevalence of the minor mode in the old Norse folk-music may be due also to the old church modes, introduced with the advent of Christianity into the North; or, going further back, it may find its source in the primitive five-tone scale, common to so many of the earlier peoples. This is a disputed point, however, and authorities differ. The

compass of these early songs is commonly within the compass of the fifth, and some of the tunes are in mixed modes, starting in the major and ending in the minor. Others end with a note of interrogation, plainly showing the psychology of the people, a yearning for what they believe to be impossible. The rhythms are firm and vigorous. There often is shown a tendency to repeat the same melody, each time doubling the tempo. For instance; the tune is given out first in quarter notes, then in eighths, the third repetition being in sixteenths. Grace notes are freely used, being added at the caprice of the singer or player.

Dancing is a most popular amusement among the northern peasants. There is no dance without music; and the kind of music will depend on the kind of dance. The dancing is done in most solemn manner, the dancers taking their places with serious mien. But, notwithstanding this outward show of gloominess, the sport is enjoyed to the utmost. The popular and characteristic dances are the polska, the halling, the springdans, the reel, and amagertanz or syvspring (in Denmark). The polska partakes at first of the character of the mazurka, by degrees growing more lively until it becomes similar to the Scotch reel. The springdans is not, as one might suppose, a dance of the springtime, but it is so called from the manner of performance. It is full of sparkle and motion. The halling is the characteristic Norwegian dance. The tunes are usually in the major mode, though we sometimes find them in the minor. The dances seem to express in pantomime the character of the people. They start with little, clumsy, indolent hops. Gradually the music grows more lively, the eyes brighten and the blood courses faster through the veins. The dancers get "worked up;" they become more and more vehement and show great strength and dexterity. Finally the climax comes, and then little by little the dance relapses into its original manner.

In accompanying these dances, the hardangerfele or fiddle was used. It was a sort of viola-da-gamba and had four metal strings under the gut strings, which vibrated

sympathetically with them. This gave the effect of the drone bass, which is so characteristic of Scandinavian music. Another instrument of even earlier date was the long harp (longspel or longhörpe). The lur, a long wooden horn, was used by the herders and huntsmen. All of these instruments are now practically obsolete.

All Scandinavian folk are great music lovers. They sing to cheer their loneliness indoors and without. No social gathering is complete without its music and dancing. There is music on the hills and in the valleys. There are wedding songs and death songs. In Iceland, Lapland, and in the Faroe Islands, the old songs and dances are still performed in their original manner. And these old folk-tunes date back many hundreds of years, most of them from the Fourteenth Century. From 1150 to 1300 was the most prolific period. Such songs are "Wolfmaiden," a witchery song; the heroic song "Holger Danske" ("Holger the Dane"); a song of the knighthood days, such as "Gundelil and Sir Palle." A song of the Laplanders runs:

> Accursed wolf! far hence away!
> Make in these woods no longer stay:
> Fly hence! and seek earth's utmost bounds,
> Or perish by the hunter's wounds.

Edward Grieg has said "The national characteristics of the three peoples, the Norwegians, the Swedes, and the Danes, and, we may add, the Finns, are wholly different, and their music differs just as much." In the same strain writes Dr. Niemann, "The coloring which is so finely pictured by these northern tone painters is always tinged with different shades of melancholy." What a difference between the deep melancholy of so many Norwegian folk-songs, such as "Holger Danske," the shepherd songs and the ballads, compared with the mild melancholy coloring of the Swedish "Värmeland du sköna," "Per Svinaherde" and the Danish in "Edmund and Benedikt," "Röselille," and even the merry "Amagertanz."

Denmark.

The music of Denmark is the least characteristic of that of any of the Scandinavian nations. On account of its geographical position, Denmark has come more under the influence of the outside world, this being true not only in music but in all its art. Even in the Seventeenth Century, the Danish folk-song stood in danger of extinction, owing to the wave of French and Italian song which swept the country, and later Germany also threw her influence to the northward. At the present time, the old manners and customs are practically extinct in the most outlying districts of Jutland.

In the old days, Denmark sent her Vikings to the southward, where they did many bold deeds, and afterward these deeds were celebrated in song by the skalds. The words of these songs have come down to us in the runes, which were engraved on the swords and spears. Many an old tale tells how the sword, when drawn from its scabbard would, on occasion, sing the runes which were engraved upon it. The word rune gradually has come to mean either the characters themselves, or the story they told.

The older Danish folk-music is allied closely to the Swedish, these two countries having much in common both in the origin of the people and in language and customs. Similarity also is distinctly traceable between Danish and Celtic folk-tunes. This, doubtless, is owing to the intermingling of the two races at the time of the Danish invasion of northern Britain. Again, in the dance we find the reel to be common to both peoples.

In the older Danish songs is found a certain grandeur which is lacking in those of later times, and the underlying melancholy which is common to all Scandinavian folk-music is of a much milder type than that of the other northern countries. The Danish folk-song suggests the German volkslied, being pastoral in style, light and pleasing, having simple melody and harmony. It is more often in the major

than in the minor mode, and is usually of a gay character with a firm rhythm.

The folk-music of Denmark impresses also as being more modern than that of any of the northern countries. It has less of characteristic color, and the words of the songs relate to the chase, the sea, bold deeds, and sometimes to love. Among the best songs are "De vare syv og syvsindstyve," "Axel and Valborg," "Valravnen," "Röselille," "Edmund and Benedikt," "Oluf Strangesen and Jung Havburd."

There were many festivals in the old times, most of which are now forgotten. Different seasons of the year had their appropriate songs, particularly that of Host Gilde or harvest, which was a gay time. A festival which brought many old songs was Valborg Eve, similar to the English May-day. Also, at a later date, the Sunday and Monday before Lent were festival occasions.

Since the year 1536, the Lutheran has been the state church of Denmark. The service is similar to the Episcopal but is not on such an elaborate scale. There is less music used and the choirs (usually of mixed voices) consequently are not brought forward to the same extent as in the Episcopal service. There are, however, many fine Lutheran hymns and chorals. It was the custom from the Seventeenth up to the early part of the Nineteenth Century for the state to appoint official organists. These men occupied prominent positions in the musical life of the towns in which they lived and did much to further the cause of music in the country.

As is the case in all the northern countries of Europe, in Denmark the first efforts in the line of art-music came from French and Italian sources. The court summoned foreign musicians to Copenhagen and opera was given in the then popular style. Later came the Germans Schulz, Kunzen, Kuhlau and Weyse; and they were the forerunners of the Danish national composers. Berggren (1801-1880) was the first native composer. Following him came Hartmann (1805-1900), who may be regarded as the founder of the Danish school. His song "Kong Christian stod ved hojen

mast" ("King Christian stood beside the mast"), with words by Ewald, has become the Danish national anthem. It is a sea-song of four verses and commemorates King Christian IV., the favorite king of the Danes. Gade (1817-1890) was the first Danish composer to win world renown. It was he who, in his overture "Nachklange an Ossian," first brought out a distinct local color both in melody and harmony, suggesting the old sagas. Probably the best vocal work from the pen of a Danish composer is Hartmann's "Wolwen's Prophecy," for male chorus and orchestra. It is said to be "the most important musical embodiment of the Viking race which has yet been heard."

Denmark has produced few composers of dramatic works, most of them writing songs or in purely instrumental forms. August Enna (1860) is the only living Danish composer who has achieved fame in the field of opera. He has composed settings to some of the fairy tales of his countryman, Hans Christian Andersen, and has succeeded beautifully in depicting his characters.

Danish art-music is founded on the folk-song. It exhales a mild melancholy such as exists in so many of these old tunes. It is the most classic of all the Scandinavian schools and has followed more the lines laid down by Mendelssohn and Schumann. The influence of Berlioz with his orchestral tone-pictures and fantasies never has obtained a hold in Denmark. In the matter of subjects for composition, the Danes, especially the new school, have chosen those of a purely national character, thus making their art national rather than individual. The titles are taken, in many cases, from the old folk-lore such as deal with fairies, war tales, love tales, the old dances and festivals.

As regards general musical conditions in Denmark, the people as a whole are not as musically inclined as those of the northern countries. Many fine choruses exist, however, this branch of the musical art having taken a great hold everywhere throughout Scandinavia. In Copenhagen there is the Conservatory, founded in 1866, and the Royal Opera,

both of which are subsidized by the state. In addition to these aids to musical culture, there are orchestral concerts and band music, both of which are very popular.

Danish musical art is as yet on a small scale but everything points to a steady advancement. From present indications it appears that the men who comprise the Danish national school would continue on nationalistic rather than individualistic lines, but it is impossible to tell when or where a genius may spring up, who will cut a new path for himself, following the impulses of his own individuality.

Finland.

In order to form a proper judgment of the music of Finland it is necessary to look first into the origin of the people. They came of a different stock from the other Scandinavian nations. They sprang from the same race as the Hungarians, settling in the Seventh Century in what is known as Finland. About five centuries later, they came under Swedish influence, when, in 1157, King Erik Yedwardson led his first crusade to Finland. The inhabitants gradually became converts to Christianity and Sweden became master. For the next five hundred years, there were intermittent wars between Sweden and Russia, the latter country being finally victorious in 1809, when the Czar Alexander I. became Grand Duke of Finland.

It is an amazing fact that under such unsettled and adverse conditions, the Finns could exist as a distinct people. In this, however, they resemble the Magyars and the Jews, and possess the same tenacity in retaining their language and customs. First under Swedish, and later under Russian yoke, the Finns have been still able to preserve their identity.

"Years of hard schooling" writes Rosa Newmarch. "have made them (the Finns) a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which once aroused is not easily diverted or checked."

That the Finns are an imaginative people is plainly shown in their wonderful national epic, "Kalevala." This is a collection of ancient runes, arranged by the Finnish scholar, Elias Lonnret, and first published in 1835. It tells in beautiful fashion of the legends, of the many noble qualities, and of the pantheistic religion of the ancient Finnish people. Max Müller has placed it on a level with "The Nibelung" and the Iliad. Then there are the shorter songs, or "Kanteletar," so called from being sung to the accompaniment of the kantele, the instrument attributed to the god Wainamoinen. These songs deal with a wide range of subjects from witchery to love and war. Here is a verse of the passionate love-song of a Finnish maiden:

If my well-known should come,
My often-seen should appear,
I would snatch a kiss from his mouth,
If it were tainted with wolf's blood;
I would seize and press his hand,
If a serpent were at the end of it.

The folk-music of Finland has, from the earliest times, been tinged with deep melancholy. In it are seen depicted the origin of the people and their long struggle against the rigors of climate, the difficulties of tilling the soil, and the oppressions by both Sweden and Russia. They have been and are ground, so to speak, between two stones, that of Russia on the one side and Sweden on the other.

The folk-tunes are simple melodies of small compass, many of them lying within the fifth. In tonality the tendency is toward the minor and the old church modes. Odd rhythms are employed, as are also sudden changes of rhythm, thus showing a marked similarity to Russian folk-music. In common with the folk-song of all countries, antiphonal singing between solo and chorus was practised in Finland. The whole spirit of Finnish folk-music may be summed up in the words "hope on, hope ever."

Musical culture in Finland may be said to date from the year 1790, when, under the leadership of K. V. Salge, the first

musical society was founded by members of the University of Helsingfors. It was not, however, until 1835 that art music came to be seriously cultivated. In that year, Pacius (1809-1891), a pupil of Spohr's, settled in the capital city, having been appointed to the newly founded chair of music in the University. Pacius has been called "the father of Finnish music" and, although a German by birth, he did much to further the cause of music in the country. His musical setting of the words of Runeburg's poem "Wortland" has become the Finnish national anthem. It was first sung at the May festival held at Helsingfors in 1848, on which occasion it was received with tremendous enthusiasm. There are eleven verses in all. Two verses, the first and the tenth, follow:

Our land, our land, our fatherland,
Thou glorious word ring forth!
No mountain rises proud and grand,
Nor slopes a vale, nor sweeps a strand,
More dear than thou, land of the north,
Our father's native earth.

O land! thou land of thousand lakes,
Of song and constancy;
Against whose strand life's ocean breaks,
Where dreams the past; the future wakes;
O blush not for thy poverty,
Be hopeful, bold and free!

Richard Falten (born 1835), who succeeded Pacius at the University, founded the Helsingfors Choral Union; and about the year 1885, the Musical Institute was founded by Wegelius (born 1846). Both of these institutions have done much in the advancement of music throughout the country. Kajanus (born 1856) and Jarnefelt (born 1869) were the first composers to show national proclivities, Kajanus especially using folk-tunes as themes for his orchestral works. His symphonic poems "Aino" and "Kullervo's Funeral March" are based on themes taken from the "Kalevala."

The only composer of international reputation Finland has produced is Jean Sibelius (born 1865). He is steadily climbing up the musical ladder and is taking his place among the greatest living composers. He now is under pension from the government and is devoting himself to composition. In him, Finland has her first really great spokesman in musical art. His music shows strong individuality and originality, being due to the fact that he has made use of the peculiar rhythmical and tonal characteristics of the folk-music and of the old runes. In a pamphlet on Sibelius, Rosa Newmarch says: "The epic and lyric runes," says Comparetti, "are sung to a musical phrase which is the same for every line, only the key is varied every second line; or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple, without emphasis, with as many notes as there are syllables."

Finland has many fine male choruses, thus following the habits of the other Scandinavian nations. The singing of these choirs is very popular everywhere throughout the North. The churches (Lutheran) have choirs of mixed voices, and many of them have horn septets, which are used for accompanying the chorals and hymns.

Sweden.

In Victor Nilsson's "Sweden," he writes: "Among the Scandinavian nationalities, the Swede has been characterized as the nobleman or aristocrat, on account of his love of luxury and the joys of life, his dignity, diplomatic talent, and lyrico-rhetorical temperament. Under a quiet surface he conceals a rapid comprehension and an almost morbid sensitiveness, sometimes causing people of other nationalities to judge him slow of intellect when he is only slow of action or indisposed to show his feelings. He possesses great musical and improvisatorial gifts which complete his lyrico-rhetorical temperament."

Sweden is a land of song, and a nation of singers. While its music is not of as great depth as that of its sister

country, Norway, still there is in it a finely lyric quality which makes its appeal strong, and, like all Scandinavian folk-music, it voices a worship of nature. The Swedish folk-songs are among the world's best. They usually are in a happy vein, although the melancholy color occasionally shows through, and some of them remind one of the Tyrolean with their trills and quirks. They lie midway between the Danish and the Norwegian. Many of them are founded on fairy tales, and the older songs are built on the church modes, this fact lending them an archaic flavor. It is noticeable that many of the tunes begin with the unaccented beat and ascend the interval of the fourth, and the majority are in even time. The best and most characteristic among them date from about the year 1300.

In the polska we find the most beautiful and popular of the national dances. As the name implies, it came originally from Poland and is similar to the Polish mazurka. It is a combination of song and dance, the dancers singing in time with their steps. There are tunes both in the major and minor modes, although the major predominates, and the dance, which is in triple time, is taken at a fiery pace and is aglow with life and sparkle. Many of the polska tunes have a drone bass of an open fifth, due to the old instruments, such as longhörpe or long harp, and the fele or fiddle, used in accompanying the dance. The period of these tunes is from the end of the Sixteenth to the Eighteenth Century.

The advent of Christianity left its mark in Sweden as elsewhere. The plain-song melodies of the Roman Catholic Church, and later the Lutheran chorals, became grafted into the song of the people, adding new features to the older songs. The influence of Lutheranism even shows itself in the dance, for until the early part of the Nineteenth Century it was the custom of the Protestant clergyman to lead off in the bridal dance which usually followed the wedding ceremony. The tunes for such dances, consequently, were made of a more pompous character as befitting the churchly dignity.

From earliest times, the Swedish kings have been patrons of the musical art. Gustavus Vasa, who lived in the Sixteenth Century, is said to have been a good lute player, and an opera founded on the story of his life was, about 1783, one of the national favorites. Prince Gustavus of the Nineteenth Century is well known as a composer of men's choruses and student-songs. King Oscar II. of Sweden and Norway, an earnest patron and serious student of music, has said: "Our folk-songs are simple echoes from the deep forests, the high mountains, the lakes watered by many streams, the rushing and roaring waterfalls. They seem to belong to the cold long winter evenings with the crackling fire of pine wood; they seem to be heard best of all far from man's abode, in the wan northern summer light." From such material have sprung into existence the works of the Swedish national composers. The following is a translation of the Swedish National Anthem "Ur Svenska Hjertans" ("Our Swedish Feelings"):

Our Swedish feelings for our King,
In voices patriotic sing.
God bless our land and King,
In cheerfulness and sweet content,
In happiness our lives are spent.
So sing with voices eloquent,
God bless our land and King.

It was the German Haffner (1759-1833) who first struck the national note. Having settled in Stockholm in 1780, he was impressed by the beauty of the folk-music, and it is to him that we are indebted for the Svensk Choralbok, a collection of about five hundred folk-songs. Other collections have been made by Ohlstrom, Geijer, and an especially good one by Erik Drake, in which he has followed the folk-harmonization.

A special feature of Swedish music is the student-song. This was originated by Otto Lindblad (1809-1878) at the University at Lund, where he organized the Choral Union, a chorus of students, and wrote for them many fine songs

especially adapted for men's voices. The idea of students' choruses spread rapidly, and was eagerly taken up at other centers, especially at the University of Upsala, and the choruses of these two institutions now are world renowned for their exquisite singing. A large part of their repertory is made up of folk-songs.

There has been opera in Sweden since 1783, first derived from French and Italian sources and later from the Germans. The first Swedish opera in a truly national vein was Hallstrom's "Den Bergtagna," which had its initial performance in 1874. This opera treats of the olden times, as do "The ing" and "The Gnome's Bride" by the same composer. The music is founded on folk-tunes and thus possesses a national color. Hallstrom occupies much the same place in Swedish musical history as does Glinka in Russia.

The composers of the new Swedish school are showing distinctly national tendencies, which is only natural, since they have taken the folk-song as the basis of their art. But in marked contrast to the Danes, the Swedish writers are turning to dramatic rather than to purely instrumental works. The melodic gift apparently is inherent in them and shows plainly in all they do. As song writers, therefore, they are especially successful. In the scoring of operatic works, the influence of Wagner and Liszt, and to some extent of Berlioz, makes itself felt, while Grieg, the Norwegian, also has been emulated and even outdone in boldness of modulation and bizarre effects. But in spite of all these extraneous influences, there is seen back of it all, the effort to produce music of national character, with its peculiar rhythms, harmonies and melodic contour; also the somber coloring peculiar to the music of the North. The striving for nationalism is again discoverable in the titles of many musical works, such as Hallen's operas "Harold the Viking," "Walborgsmassa," his symphonic poem "Aus der Gustav-Vasa-Saga," and his "Swedish Rhapsodies;" Peterson Berger's "Sveagaldrai," Akerberg's "Törnrosas Saga," and Stenhammer's "Prinsessen och Svennen."

Among the sources which have helped to develop and uplift Swedish music in a general way are the Gothic Society, which was organized in the early part of the Nineteenth Century and did much to further Swedish art in all its branches; the Harmonic Society, which was established in 1820, and which was the first of the many fine choral societies which now are scattered throughout the country; and in Stockholm, the Royal opera and the Conservatory, both of which receive government grants. Swedish music, more especially song, was made known to the world at large by Jenny Lind and Christine Nilsson, and also by the Swedish male and female quartets and choirs which have toured Europe and America. The repertory of these singers is composed largely of folk and national songs, in which are seen reflected the national characteristics, prominent among which is the love of the fatherland, for Sweden ever has sought and still seeks to echo back in her music the hush of the mountain scenery, and of the waterfall in the North; the picturesqueness and loveliness of her great central plateaux, and the song of the nightingale in the South.

Norway.

"Bright and fierce and fickle is the South, and dark and true and tender is the North."

Here Tennyson is found breathing out the spirit of Norwegian music; for it is dark and true and tender. Even the word Norwegian has a melancholy sound, not the quasi-dreamy melancholy of the "bright and fierce and fickle" South, but rather the overpowering melancholy induced by the fantastic garb which nature assumes in rugged Norway. Norwegian music — Grieg — the two can scarcely be separated, because Grieg has voiced the strange and alluring cry of the Northland. His music suggests a gray background with patches of vivid color here and there. And as it is with his music, so it is with that of the whole Norwegian folk. In the background are always rugged shores, the dismal darkness of the forests, and the lofty snow-capped mountains;

but through this shade and gray the sun strikes, and is reflected back with piercing brilliance.

Then, too, the wind in the olden days played queer tricks and apparently created inhabitants for the dreariest and most inaccessible spots. Along came the lonely, superstitious peasant and made friends with these "little people." In time he learned their weird songs and dances, and these he grafted into his own brooding music, and thus produced the rich store of folk-tunes found in Norway.

For four hundred years Norway was under foreign rule and oppression, and during that time her people were learning nature's music. "For four hundred years the national spirit slumbered and dreamed, wove its weird romances and sang its rare underground melodies."

Geographical and climatic conditions made the Norwegians the hardiest of all the northern nations, and it is in this country that are found the sharpest physical contrasts. The short nightless summer is made only the more intensely brilliant by the ensuing long, dark, and somber winter. The highest mountains edge the deepest fjords; a wealth of foliage and of blossoms follows the long reign of snows. And all these contrasts are faithfully reflected in the folk-music of the country. These, however, are only the physical conditions suggested. On the other hand, the soul-life of the people themselves also is disclosed. And their songs are found to be singularly forceful; primitive in structure but in spirit exceedingly complex. They are bizarre, sometimes plaintive and brooding, and again almost boisterously gay. And through them all is seen clearly the highly imaginative superstitions of the peasant.

From the musical side the Norwegian folk-tune is, in melodic contour, the most erratic and jagged of any found in Europe. There is a certain waywardness about it which contrasts strangely with the curves and undulations of the Swedish songs, or with the recitative style with cadences, peculiar to those of the Russian. The rhythms, too, are distinctive. They are suggestive of the energetic and agile

step of the peasant in his rough dances, or of the weird antics of the underground people.

Who first originated these songs it is impossible to tell. It is probable, however, that they were improvised by the peasants themselves, or by the strolling musicians who passed from house to house and from village to village. If the song were well liked when first heard, it would be taken up by the hearers and would be passed from mouth to mouth. These songs gradually took shape, no one knows how, and came to express the inner life of the people. The Norway Music Album contains many of the best Norwegian folk-songs. Prominent among them are the rugged and energetic "Fjeldbyggen" ("The Mountaineer"), "Dalebu Johnson," "Torkjell han va Bygdis bestis Kar san" ("Torkel Had of All the Strongest Arm, Sir"); the melancholy "Aagot's Fjeldsang" ("Aagot's Mountain Song"), and "Aa Ola, Ola, min eigen Onge" ("Oh, Ole, Ole, I Loved You Dearly"); the love duet "Astri;" and the merry tunes showing an undercurrent of sadness, such as "Paal paa Hongje" ("Paul on the Hillside"); "Aa Kjöre Vatten aa kjöre Ve" ("Come, Haul the Water and Haul the Wood"); and "Mass aa'n Lass" ("Mass and Lass"). In Dr. Niemann's Die Musik Skandinave, he mentions the songs of the chalet girls, of the herdboys, of fishermen and hardy tillers of the soil, devil's marches, underground melodies, hulder calls, love songs, wedding marches, lullabies, and dances in infinite variety. The most popular dances are the halling and springdans.

In the rural districts in the olden times, music looked out for itself, but in the towns the government took charge of the matter. Official organists and town musicians were appointed with their guilds of apprentices. It is not known when this custom started, but it lasted until the early part of the Nineteenth Century. The first record relative to such appointments has been found in Christiania. It bears the date of 1637. The fiddlers scattered throughout the country dis-

tricts at this time had no special standing, but the official organists and cantors were men of prominence.

There are records of concerts in Christiania from the Seventeenth Century, and during the latter part of the Eighteenth Century music became popular in social life. About this time, amateur string quartets and small orchestras were organized purely for purposes of enjoyment; and from such sources sprang the musical societies. One of the first of these societies was the Musical Lyceum, established in 1807 by F. C. Groth, who, by the way, was the last city musician of the old régime. In 1825, Waldemar Thrane first introduced folk-tunes in a public concert. They at once became popular and the young composers, Lindermann (of which there were many of the same family, similar to the Bachs in Germany) and Kjerulf, realizing the possibilities of the folk-tunes as a source to be drawn from for a national art, wove them into their compositions and thus laid the foundation for the Norwegian school.

Ludwig Matthias Lindermann (1812-1887) made an excellent collection of over five hundred folk-tunes, which he published under the heading Fjeldmelodier (Mountain Melodies), and Ole Bull, the famed violinist, also did noble work in making known the Norwegian melodies to the peoples of the world at large.

Among the musical societies which have done pioneer work are the Philharmonic Society, founded in 1847; the subscription concerts started by Conradi and Kjerulf in 1860; and the Musical Union, founded in 1871, of which Svendsen and Grieg have been leaders. All of these organizations have made a specialty of producing works dealing with national subjects by native composers, and the government has encouraged musical art by the granting of scholarships and pensions and by the subsidizing of the opera.

The man who has contributed most to the general public's knowledge of Norwegian music is Grieg. His writings have traveled all over the world, and he is the man who of all others best has expressed the spirit of Norway. Grieg

has been called the "Chopin of the North" but the comparison is not apt. There is a certain rugged, out-of-doors air about his music, which is entirely absent in that of Chopin. Chopin is the aristocrat; Grieg, the democrat. Chopin's dances are those of the ballroom; Grieg's of the country festival; the noble on the one hand, the peasant freeman on the other; champagne for the one, brandy for the other. Like Chopin, Grieg has written mostly in the smaller forms. He is a miniature painter of great skill, working from the dictates of both head and heart, but he never has the aristocratic elegance and refinement of the great Pole.

Writing of Grieg, Mr. Edward Dickinson says: "He cultivates a peculiarly weird and vague kind of harmony and tonality, adapts the forms and rhythms of popular dances, and knows how to spread over his work an atmosphere of mystery and melancholy which serves to bring up associations with gloomy fjords, lonely shores and mountains, with their attendant legends of strange spirits of earth and sea." And of such kind is the music of Norway.

Art music has been developed on national lines in central and southern Europe for over three hundred years, while in Scandinavia it is a matter of the last half century. Time moves more slowly in the North. The northern people, though possibly no slower of thought, are decidedly slower of action. It doubtless is on this account that the Scandinavian composers have adhered to classical lines longer than any other of the new schools. The influence of the German Romanticists, Mendelssohn, Schumann and Chopin, has been most pronounced among them, while, on the other hand, the makers of program music, the musical picture painters, never have achieved the vogue nor received the emulation which has been theirs in Russia. Whether such developments will follow remains to be seen. The folk-song, which has become the fountain-head of Scandinavian art-music, would lend itself easily to such treatment and the result would be both picturesque and of vital interest.

In using the treasure store of folk-tunes as the chief source of material for their works, the composers of the Scandinavian school have become more national than individual. While this has been a help to the school at large, it is likely that it has hindered the growth of the individual. Probably, however, strong individuality will in time make itself felt, as it has in the case of Grieg, and latterly of Sibelius, both of whom are stamped indelibly with the mark of the North, but who show strong and distinct individual traits.

The chief charm of the Scandinavian music-makers lies in the fact of the simplicity and spontaneity with which they have voiced the cry of the Northland. In their music is reflected, not so much their own individuality, which has been in a way suppressed, but rather the breeziness of the open air with its attendant variety. At one time is expressed the deepest melancholy, and anon unwonted exuberance of spirit. The languor of the southern climes is entirely wanting, as is also the lavish embroidery found in the music of the Russian composers, but the lyric quality is uppermost so that there echoes back all of the songs of the Scandinavian peoples as from some giant æolian harp, which plays of itself the melodies and harmonies which the gods breathe forth upon it, making a mighty music, that causes listening mortals to stand enraptured and entranced.

ENGLAND

ENGLAND

Doubtless the first music heard in England was the druidical songs sung over sacrificial fires, when women with disheveled hair and brandishing torches, joined in the barbaric rites so vividly described by Tacitus. Cæsar makes casual mention of British music in his Commentaries, and Pytheas, the Greek, speaks of it at an even earlier date. Since these primitive times, many elements have contributed to make it what it is today. The Saxons came and in their drinking-songs, which were lifted with bumpers of "confusion to the enemy," their boisterous jollity was reflected and remains until today a characteristic of John Bull's music. Then Christianity, marching westward, exerted its potent influence, and under the tutelage of the early priests, the Britons chanted the devout compositions of old Rome, to these, however, gradually imparting their own individuality.

St. Augustine, a missionary from Pope Gregory the Great, came in 597 A. D., with a holy retinue and pictures of the crucifixion and the cross. We find it easy to believe that he was clever as well as good when we learn that he frequently disguised himself as a singer and, having charmed the crowd with the sweetness of his voice, would proceed to preach the doctrines of Christianity before his audience could disperse, a very forgivable and righteous sort of charlatanry. It was this same good St. Augustine who taught the Britons the Gregorian chant, which his master had formulated.

Then came the awakening of Cædmon the swineherd, the first poet, who as his dream made him, sang "the beginning of all creatures," and monasteries were builded in Britain. Within their quiet walls the monks preserved, in the crude musical notation of the day, fragments of song which endured until, centuries later, the ecclesiastical libraries were demolished.

A flavor of romance was added when, with the conquest by the Normans, the conquerors brought with them their minstrels and their inherent love of poetry. But with these new singers came those minstrels indigenous to Britain, the successors of the bards. The Norman lays were in gayer, lighter vein than the sturdy Saxons yet had known. In the courtyard echoed the "Song of Roland," while at the sheep-shearings, the May-day frolics, and the Christmas feasts was sung "Fathom the Bowl." A few of these folk-songs, charming in their simple directness and lack of superfluous ornamentation, have traveled safely down the centuries to the present day.

These Norman singers cannot be passed by without a word of the soldier minstrel, Taillefer, who, at the battle of Hastings, led the victorious hosts against King Harold, jauntily juggling his spear and singing as he marched.

The minstrels were held in high repute. Their dress was of velvet, satin and ermine. Even the dignity of piked boots was not withheld and for them was the first cut at the royal table. They were the central figures at the banquets; they accompanied the clans to battle; and kings prayed that when dead they might be mentioned favorably in their songs. But such times as these were of short duration and succeeding generations saw them singing for their suppers at street fairs.

Even before the Roman invasion in 84 B. C., crude instruments were not unknown in Britain. The horn of the wild cow served equally well the purposes of drinking and of winding, and with this primitive trumpet slung over his shoulder, the lost huntsman in the forest could make known his whereabouts. After the battle, the horn that had sum-

moned to the charge was filled with wine and passed from one mighty fist to another. And among the relics in the British Museum are found curious flint whistles and ungainly stringed instruments, the latter the progenitors of the modern harp.

Kings and princes touched the harp. The instrument became a badge of gentility and, in the early centuries, a gentleman's harp could not be seized for debt. Neither were underlings permitted to acquire proficiency in the exalted art of playing upon it. Even the name Britain itself, tradition tells us, is derived from Prydain, a famous bard of the druidical era. Of one king it was written.

> He to psaltery, viol, rote,
> Chorus, harp and lyre could sing.

The chronicles dwell at length on the subject of funeral song. Rewards were showered upon the bard who without stopping could chant for twenty-four hours the praises of the dead. When a person of importance departed this life, an assemblage of these lugubrious mourners was held, to sing his achievements to the sound of the harp.

The story of early English music would be incomplete without mention of St. Dunstan. This great and good priest was also an excellent musician, and brought a vast improvement to the organ in the way of metal pipes. With great far-sightedness, he perceived that the organ would be valuable in the sustained singing of the mass.

Many years before, the Venerable Bede, to whom we are indebted for much information on the subject of early music, describes one of the first organs as "a tower built of many pipes, from which, by the blast of a bellow, a most copious sound is obtained." "And that the same may be composed of fit melody" he adds, "it is furnished on the inside with wooden tongues which, being skilfully depressed by the master's fingers, produce grand and very sweet music."

Being possessed of wealth, St. Dunstan was able to equip many of the cathedrals with organs. He established a music

school in Canterbury, in order that teachers might be trained in the art of playing. His distinguished initiative has been followed, and in no other country has skill in organ building been brought to such a degree of perfection as in England. The construction of organs is at the present day one of Great Britain's leading industries.

In The Childhood of the English Nation is given the following description of musical conditions in the Twelfth Century: "Music had made some advances. Organs of a clumsy kind were used in churches and the modern violin, noblest of instruments, was being slowly developed out of the awkward-looking crowth or rote which appears to be of Celtic origin. Church song was always in unison, but in Wales and Yorkshire the country people sang songs in part. Even in the Twelfth Century, there were discriminating critics who were susceptible to the higher influences of music, but condemned what they called the enervating character of the fashionable music of the day, as well as the songs sung at banquets."

We have, in truth, little account of the ups and downs of musical development after the Conquest. Geographically cut off from the rest of Europe, England probably pursued an independent way. But there is in existence one isolated piece of evidence furnishing strong proof that she did not sleep. This is the rota or round, known as "Sumer is icumen in" by John of Fornsete, a monk of Reading Abbey, which dates from the first half of the Thirteenth Century. The original manuscript is in the British Museum and is written in exquisite counterpoint for six voices two of which take the pes or burden. It is too skilful to be accidentally of merit, but indicates that, musically speaking, England was in advance of the time. It must be remembered that this was written fully one hundred and fifty years before the rise of the Flemish school, which so zealously cultivated counterpoint. It is as fresh and modern as if written but yesterday and clever indeed is the fashion in which the playful call of the cuckoo echoes through the charming harmony.

Even in the Eleventh Century it is recorded of Hereward, son of that self-forgetful Godiva famed in story, that he and his two nephews attended as minstrels the bridal feast of the daughter of a Cornish king, singing sometimes singly, sometimes in harmony of three parts, which, the chronicler adds, was the custom of the country.

For a time the kings of England took conspicuous interest in its music. Henry VII. was a composer of talent and his son and successor, Henry VIII., at least shared with him a predilection for it. The latter performed upon the instruments of the day and composed with gusto and yet, alas, still had room in his heart for "treason, stratagem and spoils." In his case, the world willingly would exchange deprivation of such ballads as "Pastyme with Good Company" from the august pen, for the many valuable manuscripts, doubtless companion to "Sumer is icumen in," which were lost through his high-handed suppression of the monasteries.

Although he lived to be but sixteen years of age, Edward VI. was a true Tudor in respect to music and it was through his influence that, in 1550, the Book of Common Prayer was arranged to music by John Merbecke. Music flourished like other species of enlightenment in the reign of Elizabeth; in truth, the English composers of her time easily bear comparison with those of other countries. The Virgin Queen was an excellent performer on several instruments and mightily proud of the accomplishment, if the accounts of contemporaries are to be believed. Among the gracious acts of her reign was her presentation, to the Sultan Mohammet, of an English organ which took the builders more than a year to set up.

There were several important figures in this great reign. John Redford wrote many services and anthems; Richard Edwardes added to the store of sacred music, and still is known for his lovely madrigal, "In going to my naked bedde." Elizabeth's favorite organist was Dr. Christopher Tye, whose ambition to translate into rhyme the Acts of the Apostles and to set the result to music seems to have died an

untimely death upon the achievement of the fourteenth chapter; the learned Thomas Tallis, Gentleman of the Chapel Royal and organist to four monarchs of the House of Tudor, was one of the best known men of the time. His canon in forty parts, "Spem in alium non habui," has been preserved to attest his skill. His pupil, William Byrd, was notable in his time, his composition, "Non Nobis Domine," being now sung as a grace. Another musical ornament of the day was John Bull, a skilful composer and performer on the organ and a great favorite with the queen. He is one of the numerous company to whom "God Save the King" wrongly is attributed.

Orlando Gibbons, called the English Palestrina, is the composer of the magnificent anthem for six voices, "Hosannah to the Son of David," which alone would give him distinction. But in addition to his church music, he wrote many odes, some of the best of the madrigals and the music for the marriage of Charles I.

That pleasant half century when the sound of the madrigal was heard throughout the land was partly included in Elizabeth's reign. This period may be said to have begun in 1588, when the first book of madrigals was published by M. Yonge with the following preface: "Since I first began to keepe house in this citie, it hath been no small comfort unto mee that a great number of gentlemen and merchants of good accompt (as well of this realme as of forraine nations) have taken in good part such entertainments of pleasure, as my poore abilitie was able to affoord them, both by the exercise of musicke daily used in my house, and by furnishing them with bookes of that kinde yearly sent to me out of Italy and other places, which beeing for the most part Italian songs, are for sweetness of aire verie well liked of all, but most in account with them that understand the language. . . . And albeit there be some English songs lately set forth by a great master of musicke which for skill and sweetness may content the most curious; yet because they are not many in number, men delighted with varietie have wished more of the same sort."

Of the cultivators of this light but elegant form of composition, the most notable is Thomas Morley (1557-1604). He was a pupil of Byrd and writer of other pleasant things, such as ballets and canzonets. It was he who edited, in 1601, a book of madrigals "by divers several authors," entitled the Triumphs of Oriana and addressed to Elizabeth, whose vanity was comfortably touched by the compliment, in spite of her seventy-two years. At its best, the English madrigal was superior even to the Italian. Probably the finest of the twenty-five madrigals contained in Morley's volume was one entitled "The Lady Oriana" by John Wilbye. Distinguished for their subtle harmony and gentle fancy are many others of Wilbye's, such as "Flora gave me Fairest Flowers," "Stay, Corydon, thou Swain," "Lady, when I Behold," "Down in a Valley," "Draw on, Sweet Night," "Sweet Honey-Sucking Bees" and its second part, "But Sweet, Take Heed." Unfortunately, little is known of the life of this sweetest of the madrigalists.

John Dowland (1562-1626), afterward one of the six lutenists to Charles I., wrote several fine books of songs; "Awake, Sweet love" and "Come Again" in the first book still finding a welcome in the singer's repertory. One of the sonnets of Shakespeare, beginning "If music and sweet poetry agree" was written of Dowland,

> Whose heavenly touch
> Upon the lute doth ravish human sense.

Who indeed can read his Shakespeare and still doubt that Mistress Music was assiduously wooed in the Elizabethan age? Who has paid her more whole-souled homage than he, or dipped a more willing pen for honeyed allusions?

The madrigal's amorous strains were not heard alone, however, and when the people of the reformed religion began to take a musical part in the service, a metrical psalter was arranged. But King Charles I. was executed at Whitehall. The state was torn by civil wars, and music, stripped of her glories, shared grievously in the evil days. The choirs were

scattered, the organs destroyed as being "profane, pagan, popish, idolatrous, dark, and damnable," and the service-books thrown in tatters to the four winds of heaven. Many valuable musical manuscripts no doubt perished under the relentless hand of the Puritans. The Puritan soul ever has fancied it a virtue to steel itself against the seduction of sweet sounds.

The era of the Protectorate was an untuneful one, but Cromwell evidently did not share in the general prejudice. Investigation tends to show that this reputation is not wholly derived from the fact that he saved from hanging Roger L'Estrange, a noted performer on the bass viol. A contemporary biographer remarks that he "was a great lover of music and entertained the most skilful in that science in his pay and family."

In Carlyle's edition of the Cromwell letters, he relates of this man, "if not the noblest and worshipfullest of all Englishmen, at least the strongest and terriblest" — "Next Friday, Friday the twentieth which was Thanksgiving Day, the Honorable House, after hearing two Sermons at Margaret's, Westminster, partook of a most princely Entertainment; by invitation of his Highness, at Whitehall. After dinner, his Highness withdrew to the Cockpit; and there entertained them with rare music, both of voices and instruments, till the evening; his Highness being very fond of music."

The Dutch ambassador, in 1654, thus describes society at court, "The music played all the while we were at dinner, and the Lord Protector (then) had us into another room, where the Lady Protectrice and others came to us; then we had also music, and wine, and a Psalm sung which his Highness gave us."

When the Merry Monarch came into his own in 1660, all was changed and the Puritan ban was removed from music. It was the time of Lulli in Paris and a whiff of enthusiasm may have been carried across the channel. During his exile, Charles II. had acquired a love for dance tunes

and the lighter form of church music. No sooner was he established in Whitehall than the scattered choir of the Chapel Royal was called together and Captain Henry Cooke was made Master of the Children. He was assisted by such as Dr. William Child; Dr. Charles Gibbons, son of Orlando; Edmund Low and Henry and Thomas Purcell, father and uncle of the later genius. King Charles evinced the liveliest interest in the choir and was doubtless adored by the boys, all of whom he could call by name. In course of time, several children, afterward famous in musical history, sang in the choir of the Chapel Royal. Among these were Pelham Humphrey, John Blow, William Turner and Henry Purcell. Young Pelham Humphrey was especially adept in the composition of anthems and, in one day, he, William Turner and John Blow, at the King's orders, composed a splendid anthem of thanksgiving, on the occasion of the capture of one hundred and thirty-five Dutch vessels.

Charles sent the clever Pelham to Paris to receive musical enlightenment from Lulli. That extract from Pepys' Diary, November 15, 1667 (Pepys makes several references to him) is quoted dangerously often, but it is too entertaining to be omitted in the cause of originality. It runs thus: "Home, and there find, as I expected, Mr. Cæsar and little Pelham Humphrey, lately returned from France, and is an absolute Monsieur, so full of form, and confidence, and vanity, and disparages everything, and everybody's skill but his own. But to hear how he laughs at all the King's musick here, at Blagrave and others, that they cannot keep time nor tune, nor understand anything; and that Grebus, the Frenchman, the King's master of the musick, how he understands nothing, and so cannot compose; and that he will give him a lift out of his place, and that he and the King are mighty great!"

On the death of Captain Cooke, Humphrey succeeded as Master of the Children, but "the little fellow" died at twenty-seven and gave to the musical world another cause for speculation as to what may have been lost by his untimely

taking off. Before Humphrey's death, Henry Purcell, England's greatest composer, had begun his work. His first composition was written when a lad of eleven. It bears the inscription, "The Address of the Children of the Chapel Royal to the King and their master, Captain Cooke, on his Majestic Birthday, A. D. 1670, composed by Master Purcell, one of the children of the said chapel."

The life of the greatest of British musicians was short, but it was full of achievement. As a song writer he shines with serenest ray and many of his anthems are still in use. In 1675, he wrote the first English opera, "Dido and Æneas." He has left behind him a host of odes and welcome songs, incidental music to many plays, among them several Shakespearian dramas, instrumental music, solos, duets, trios and catches. Possibly his genius towers highest in the "Te Deum" and "Jubilate" written for St. Cecilia's Day, 1694. Known like Shakespeare to have loved good company and to have had no aversion to the flowing bowl, he has been followed like his celebrated countryman by a host of unsavory tales which would be the better for a little proving. Much more to our liking is that winsome inscription upon his tomb, written by some loving hand to "Henry Purcell, who left this life and is gone to that blessed place where only his harmony can be exceeded."

From 1680, when Dr. John Blow vacated in his favor the post as organist at Westminster Abbey, until 1685, Purcell devoted himself wholly to church music. At the latter date, he returned to the dramatic. The splendid music to Dryden's "King Arthur," the setting of the "Faerie Queene" and Settle's "Distressed Innocence" and such gems as "Full Fathoms Five" and "Come unto these Yellow Sands" are heard now with as great pleasure as they could possibly have inspired two centuries ago.

Purcell's death left English music as a rudderless ship, which drifted helplessly until the coming of the German Handel in 1710. When Handel arrived in London he was twenty-five. He already had lived a life full of incident and

had had the benefit of both a German and an Italian musical training. In a few months he had produced his famous "Rinaldo," at the Queen's Theatre and had become an authority on things operatic. As he had been appointed Kapellmeister at the Court of the Elector of Hanover, he was forced to return to his native land. In a short time, however, he received a leave of absence to visit England again. London was cordial and inspiring and Handel forgot to go back after the "reasonable time" prescribed by the Elector. He had produced many much praised operas and had become the idol of the town, when, probably somewhat to his disturbance, Queen Anne died and the Elector of Hanover came to the English throne as George I. Cognizant of his peril, Handel composed the "Water-Music," and conducted it himself as he and his orchestra followed on a barge the progress of the royal party from Whitehall to Limehouse. Alas for the moral against broken promises, which should be furnished by this diverting tale! The Elector forgave him freely and bestowed upon him the royal patronage.

Handel organized the Royal Academy of Music for the production of Italian opera, which was presented with great splendor in the English capital, the most brilliant singers of the day filling the casts. The triumphal course of these Italian works was somewhat disturbed by the production of "The Beggar's Opera" in 1728, a forerunner of the ballad operas and a satire so fearless that the town could not get enough of it. In the dozen years following, scores of vaudevilles of the same class were produced in England — the usual signal of success.

Buonocini and Father Ariosti, whom Handel had previously encountered in Hamburg, now appeared in London and instituted open warfare; some of his singers were unloyal, and Handel became bankrupt in money, courage and health. The last he recovered at Aix-la-Chapelle and his proud spirit was submitted to that which he had ever abhorred, viz., a benefit. Then he began his career as a composer of

oratorios, in which line of creative work he was destined to prove without a peer. There were produced such masterpieces as "Saul," "The Messiah," "Samson," "Judas Maccabeus," "Joshua," and "Jephthah." Ever since his day England has re-echoed with the mighty choruses he penned and it may fittingly be called the "Land of the Oratorio."

Handel and Pepusch were among those who gathered faithfully in the stable loft belonging to that quaint character, Thomas Britton (1651-1714), the musical small-coals man. Almost past imagining is the sight of such dignitaries climbing the rickety stairs to join the aristocratic company of St. Cecilia's lovers which this humble amateur drew about him.

We now reach the momentous time when the actual composer of "God Save the King" appears. This is Henry Carey (1690-1743), a musician of ability, who not only wrote the national anthem, but also "Sally in our Alley," an achievement but little less productive of fame and gratitude. It may be mentioned in passing, however, that Carey's son is also one of the claimants to the composition of the anthem.

Cathedral music declined, and for a while the glee was cultivated almost to the exclusion of all other forms. The glee is essentially English and is for three or four voices in harmony unaccompanied, each voice having a separate melody of its own. There always has been a fondness in England for part-singing and an aptitude for it into the bargain. Quiller-Couch tells of three old men from whom he took the score of "A fine old English Gentleman," who used their cracked old tones in perfect unison. The glee, it may be added, was not necessarily brimful of joy but was so-called from the Saxon word "gligg," to sing together, and frequently was melancholy in spirit. Samuel Webbe was the most celebrated in the province of the glee and such compositions as "Discord, Dire Sister" and "When Winds Breathe Soft" have lost no favor. Sir John Goss (1800-1880) was perhaps the last of the true glee writers. He is also well known for excellent church music. The "catch"

was similar to the glee, though usually designed for ludicrous effects and the Noblemen and Gentlemen's Catch Club was an important organization effected in 1761.

Charles Dibdin (1745-1814) was in high repute with the English seamen with his many sea songs such as "Tom Bowling," "'Twas in the Good Ship Rover," "The Flowing Can," "Saturday Night at Sea," and "I sailed from the Downs in the Nancy."

Michael William Balfe (1808-1870), who began his career in an opera company as Signor Balfo, brought luster to England by his immensely popular ballad operas, of which "The Bohemian Girl" and "The Rose of Castile" are the best known. Contemporary with him was W. Vincent Wallace (1814-1865) of adventurous career whose "Maritana" and "Lurline" gave him fame.

Sir Julius Benedict (1804-1885) though born in Stuttgart, like Handel wrote for England his best work, such as his opera "The Lily of Killarney" and the oratorios "St. Cecilia" and "St. Peter."

In the list of the recently active is Sir William Sterndale Bennet (1816-1875), an admirable composer best known for his cantata "The May Queen," his oratorio "The Woman of Samaria," his overtures to the "Wood-Nymphs" and "Paradise and the Peri" and many charming songs.

That Sir Arthur Sullivan's (1842-1900) is the most important name in recent British music will admit of no serious dispute. He and W. S. Gilbert, his librettist, created a new genre by their sparkling, artistic creations, which are capable of arousing the most dainty, decent, satisfying laughter in the world. Despite scores of imitations, "The Sorcerer," "Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "The Mikado," and "The Yeomen of the Guard" have remained unrivaled to the present day. Gilbert must share equally in the credit, however, which reminds one of the naive protest of Calzabigi, "If Gluck is the author of dramatic music, he has by no means created it out of nothing. It was I who gave him the material, or if

you will the chaos. The honor of the creation should, therefore, be shared equally between us."

Although Sullivan found some difficulty in being taken seriously, his oratorios, such as "The Prodigal Son" and "The Light of the World" and his incidental music for some of the Shakespearian plays are capable of adding to his fame.

Eminent living composers are Sir Alexander Campbell Mackenzie (1847-) composer and present principal of the Royal Academy; Sir Charles Hubert Hasting Parry (1848-), writer of music and musical criticism as well; Dr. Charles Villiers Stanford (1852-), whose native loyalty is reflected in his "Irish Symphony" and his opera "Shamus O'Brien" and who also has written excellent ballad and chamber music; Samuel Coleridge-Taylor, the Afro-English composer, whose setting of "Hiawatha" found him recognition; Frederick H. Cowen (1852-) writer of symphonies; and Sir Edgar Elgar (1857-) greatest of living oratorio writers, as his "Dream of Gerontius," "The Apostles" and "The Kingdom" will testify, and in whom enthusiasts find the spirit of Bach and Handel reincarnated.

The serious study of England and her music history leads to the conclusion that the people are sincerely and distinctly interested in the art, but that, notwithstanding this, the nation has been scanty in musical achievement, fairly in inverse ratio to that in other lines. Even in early days, musical development in England lagged behind that which took place in Ireland, Scotland and Wales.

None are more ready to acknowledge this than the English themselves. To counteract the fault, they have been zealous in the founding of schools and academies. The Royal Academy of South Kensington, instituted in 1822, was incorporated with royal charter in 1830, with His Most Gracious Majesty the King as patron. The sources of its revenues are a government grant, subscriptions, donations, and students' fees. Also important are the Royal College of Music, an outgrowth of the National Training School of

Music, whose first principal was Sir Arthur Sullivan; Trinity College, incorporated in 1881; and the Guildhall School of Music, founded in 1880 under the authorities of the city of London. Royal as well as national encouragement ever has been forthcoming and foreign musicians always have been welcomed. In fact Mr. Runciman quite vividly puts the case in the International Review in 1903: "Since Handel's day in music, the foreigner has been our lord. He was the pet tenor at Covent Garden, and Her Majesty's; he composed operas and oratorios for us and conducted them; he directed such orchestral concerts as London had. First Handel and Dr. Pepusch; then Haydn; then Spohr; then Mendelssohn; Sir Julius Benedict, Costa and a host of the small forgotten; then in later times Gounod, and after him Mascagni, Leoncavallo, and Puccini."

In the matter of national tunes the country is rich. Sturdy and direct are its songs and no nation is quite destitute which possesses such ballads as "The Bailiff's Daughter of Islington," "The Carmen's Whistle," "It was a Lover and his Lass," "The Ballad of Chevy Chase," "Under the Greenwood Tree," "Ye Mariners of England," "Cherry Ripe," "She Wore a Wreath of Roses," "Rocked in the Cradle of the Deep" and many others, the very names of which bring with them a troop of associations. Always a ballad-loving people, England's best work has been done in this line.

The oratorio is cultivated in England probably more than in any other country. But it may be said in passing that she has missed the hearing of many meritorious operas, owing to the fact that a rule of the Lord Chamberlain's office prohibits the presentation upon the English stage of any biblical subject or character. In a general summing up of her claims to distinction her skill in organ-making and the excellence of English organists must not be omitted.

How strangely little musical conditions have changed in England since Samuel Pepys wrote in his Diary in 1667: "With my Lord Brouncker by coach in his house, there to

hear some Italian musique; and here we met Tom Killigrew, Sir Robert Murray, and the Italian Signor Baptista, who hath proposed a play in Italian for the Opera, which T. Killigrew do intend to have up; and here he did sing one of the acts. He himself is the poet as well as the musician; which is very much, and did sing the whole from the words without any musique prickt, and played all along upon a harpsicon most admirably, and the composition most excellent. The words I did not understand, and so know not how they are fitted, but believe very well, and all in the recitativo very fine. . . . " In subsequent conversations with T. Killigrew, he says, " He tells me that he hath gone several times, eight or ten times, he tells me, hence to Rome, to hear good musique; so much he loves it, though he never did sing or play a note. That he hath ever endeavored in the late King's time, and in this, to introduce good musique, but he never could do it, there never having been any musique here better than ballads. And says ' Hermitt poore ' and ' Chiny Chese ' (Chevy Chase) was all the musique we had; and yet no ordinary fiddlers get so much money as our's do here, which speaks our rudenesse still."

We find here the same deference to Italian music; the same taking of the sense on trust if the words are in Italian; the same deploring that native music is no better, and the same respect for music which sees to it that the fiddler is well paid.

IRELAND

IRELAND

The entire history of the Irish people shows a long continued struggle against political oppression. Little wonder, then, that its impress is clearly seen in all the music that Ireland has produced. A people such as the Irish, inherently mystical and musical, most naturally will turn to song to voice its joy and its sorrow and hence it is that in the music of this nation is found that strange mixture of mirth and sadness which is so characteristic of the Celt. It has been said that Irish songs are "drenched in sorrow," and it may be added that not only the songs but all the music of Ireland is touched with a similar tender melancholy. Even in the most rollicking drinking-songs may be discovered an underlying stratum of subdued grief.

To understand fully and to appreciate the spirit of Irish music one must have within himself either promptings of the same feeling or else he must place himself in the attitude assumed by the Irish. Every people which have undergone oppression, have at some period produced a bard who voiced the cry of his country. Such a singer was Robert Burns in Scotland, while in Ireland Thomas Moore occupied the same loving place. When Moore sang:

> The harp that once through Tara's halls
> The soul of music shed,
> Now hangs as mute on Tara's walls
> As if that soul were fled,

he uttered the burden of Irish song, the glories of past years and the lament of the present.

Allegory has been much used by the Irish poets in describing the woes of Erin. She has been likened to a beautiful virgin who has fallen into the hands of the oppressor; she has been addressed in all the terms of endearment in the use of which the Irish are so facile. But back of all and enduring through all is the spirit of hope, so characteristic of "the only people who always find the silver lining."

Turning from the poetry to the songs without words, the same spirit is shown. Primarily, of course, the great majority of tunes were associated first with words and naturally were composed with the idea of illuminating the text. They thus, in course of time, assumed the same qualities in expression. To what words most of the old melodies were first applied it is impossible to tell. Later they were adapted to different sets of words, until finally they became wedded to the text with which they are now associated. Moore set many of his poems to very old tunes, such, for instance, as "The Harp that once through Tara's Halls," which is sung to the air "Gramachree;" the air to "The Minstrel-boy" was known as "The Moreen." In the adaptations, many of the tunes, unfortunately, have been sadly mutilated; in some cases so much so as to be hardly recognizable.

That the primitive Celts or Irish were a musical people may be seen from the writings of Hecatæus, an Egyptian historian who lived about 500 B. C. Of Ireland he writes, "There is a city, whose citizens are most of them harpers, who, playing upon the harp, chant sacred hymns to Apollo in the temple." Previous to the coming of St. Patrick to Ireland in the year 432 A. D., the Druids had made use of music in their mystical rites and also had formed a species of musical notation by means of hieroglyphics inscribed upon what now are known as the Ogham stones. An old manuscript states that Cormac Mac Art, Head King of Ireland,

254-277 A. D., had "a band of music to soften his pillow and solace him in time of relaxation."

From the data obtainable, it appears highly probable that the Irish were among the first nations to develop a knowledge of harmony and descant or primitive counterpoint. There is no doubt that their music was in advance of that of any other country of Europe at that time. As early as the Fifth Century, they had their folk-songs, war-songs, religious songs and dance-tunes. They also were among the first people to make use of the diatonic scale, which is employed at the present time. To the Irish is the credit due for the earliest development of musical form, and it was from Ireland that the continent obtained its first teachers, for the country's many flourishing abbeys, with their excellent schools, sent out instructors who did much in furthering a knowledge of music throughout Europe.

In the matter of musical notation the Irish again were in the lead. The neumes, a species of characters used to represent tones and inflections, were adopted first by the Irish monks. As far back as the year 592, allusion is made to the cronan, a sort of ground-bass or pedal point, which was spoken of as "the most excellent of music." It has been described as "a low murmuring accompaniment or chorus, which, from its name, 'cronan,' must have been produced in the throat like the purring of a cat."

Previous to the coming of the Normans to Ireland there were in use the following instruments: The cruit and clarsech, two species of harps; the cuislenna or bagpipe; the feadan or fife; the stoc and sturgan, trumpets; the guthbuinne or horn; and the timpan, psalterium and ochttedash, stringed instruments. Of these the most popular was the harp, which took its place as the national instrument of Ireland. The old Irish cruit was originally an instrument of three or four strings, while the clarsech was the large harp of mediæval Ireland.

In the Sixth Century were held the famous Feis or gatherings at Tara, which often were attended by over a

thousand bards. It is to these gatherings that Moore refers in his poem "The Harp that once through Tara's Halls." At this time the bards occupied an exalted position in the country, being second only to the kings and nobles. There were six orders of bards, of which the ollamhs were the highest. Bardism was in the early days hereditary and schools were kept up for the special training necessary for the profession. Each king and noble maintained his ollamh and lesser bards and to the existence of the many minstrels and bards Ireland owes its high place as the most musical country of mediæval times. The same conditions made possible the widespread use of the harp and the great proficiency in performing upon it.

From time to time reference is made in the old manuscripts, to the harp and harp-playing. In an Eighth Century manuscript we read: "On a certain day when King Felim was in Cashel, there came to him the abbot of a church, who took his little eight stringed harp from his girdle, and played sweet music, and sang a poem to it." Again, in the year 1183, the Welsh monk, Giraldus Cambrensis, wrote: "They (the Irish) are incomparably more skilful than any other nation I have ever seen. For their manner of playing on these instruments (cruit, clarsech and timpan), unlike that of the Britons, to which I am accustomed, is not slow and harsh, but lively and rapid, while the melody is both sweet and pleasing. It is astonishing that in such a complex and rapid movement of the fingers the musical proportions (as to rhythm) can be preserved and that throughout the difficult modulations on their various instruments the harmony, notwithstanding shakes and slurs, and variously interwined organizing, is completely observed."

The names of Dermod O'Boylan, Carroll O'Daly, John MacEgan and Gillacuddy O'Carroll have come down to us as harpers famous previous to the Fifteenth Century. Many of the old harps are still in existence. One shown at Trinity College, Dublin, is picturesquely stated to have belonged to Brian Boru, King of all Ireland, 1003-1014. While the

statement must be taken with a grain of salt, there is no doubt that the harp shown is very old.

In the Thirteenth Century, Irish minstrels visited Wales and Scotland, where the courts received them with honors. At a later date, the bards became so numerous and created so much turbulence and strife that legal enactments were passed against them, so that where they formerly had been independent they now had to exist as best they could among the poorer classes. Cromwell's ruthless persecution continued to lessen the number of harps and harpers in Ireland. Archdeacon Lynch, a contemporary of the Great Protector wrote: "The barbarous marauders vent their vandal fury on every harp they meet, and break it in pieces." Under such conditions playing fared ill and the musicians, with ever declining numbers, finally died out in the late Eighteenth Century. There was a revival of harping early in the Nineteenth Century, which lasted for about twenty years, and today the Feis Ceoil and other Celtic societies are trying and to some extent succeeding in keeping the spirit alive.

The Irish harpers invented an art which was practically their own. They had a vocabulary of technical terms differing from all other nations. Many related to the method of playing the harp, while others described particular styles of composition. The cuigrath or dirge time signified a lamentation with words; the cumhadth or lamentation tempo referred to music without words, performed in honor of deceased patrons. Very old harp airs are "Lamentations of Deirdre for the Sons of Usneach," "The Caoinan" (Lamentation Chorus), "The Battle of Argan More," "Black Rosebud," "Nora, My Thousand Treasures," "Sligo Tune" and "Kitty Nowlan."

From the foregoing it may be seen that the story of Irish music is largely a story of the harp. It was not by chance that in the coat of arms of Erin this instrument has the place of prominence; and from a nation of harpers we may expect harp music. But the harp requires the free use of both hands in its performance and so, perforce, while

busied with the cares of house or field, the unaccompanied song naturally acted as the means of musical expression of the Irish peasant. In this respect the folk-song is the same the world over and differs only in the color imparted to it by the people who gave it birth.

In the popular songs of the Irish people two themes are strongly in evidence, viz., love and sorrow. They seem to go hand in hand, for where there is love there is sorrow. The love of country so deep in the hearts of the Irish brings forth lamentations for the unhappy condition of Erin; the love-sick swain grieves because he must leave his colleen astore; the mother is fearful for her child and croons sad lullabies while she rocks it in her arms. But in sharp contrast to the lamentations are the drinking-songs and dance-tunes. Herein is found the true Irish lilt which is so infectious to the hearer. The person not tempted to drown his sorrow in the "cruiskeen lawn" has, indeed, strong temperance principles. And who is there, priest or peasant, who can keep his foot still when he hears jig or hornpipe?

As the harpers gradually became extinct, the natural craving of the Irish for music was supplied by the pipers and fiddlers. Where the musician formerly had been independent he now was dependent on charity. Many of them were blind and finally it came to pass that only those who were unable to support themselves in any other way took up music as a profession. Hence the pipers and fiddlers were practically mendicants and no respectable family would allow a musician in its ranks. The influence of the church was also against all music other than its own and the priests frowned upon it on all occasions.

With the disappearance of the popular music went also the dances which formerly were so common. The jigs, slip jigs, reels, hornpipes, long dances and marches were no longer in vogue, their places being taken by the more modern dances or given up entirely. For the old dances the bagpipe was used. There were two species, the piob mhor or war-pipe and the Irish or union pipe. The piob mhor was

similar to the Scotch, while the Irish pipe was of softer tone and more extended compass. They both are still to be found in occasional use.

The Irish church and monasteries from earliest times made much of music but the Reformation proved disastrous for the organs, some of which, installed as early as 1375, were torn out and destroyed. However, in 1661 there is record of the restoration of the organ in St. Patrick's Cathedral, Dublin, which city was at that time very musical. A manuscript of the time states that in the year 1552 morality plays were performed which were "accompanied with organe playinge and songs very aptly."

Trinity College, which was founded in 1593, conferred its first degree in music in 1610. In 1676, Thomas Duffet published a good collection of Irish songs entitled New Poems, Songs, Prologues and Epilogues. The Hibernian Catch Club, founded in 1679 or 1680, is still flourishing and is the oldest of existing musical societies. It also is an interesting fact that the first performance of Handel's "Messiah" was given in Dublin in 1742.

From the beginning of the Nineteenth Century, Irish music, other than the remnants of the folk-music, has had no existence apart from that of England. Ireland in modern times has produced composers of note, among them being John Field (1782-1837), the creator of the nocturne; Balfe (1808-1870), who attained popularity with his opera "The Bohemian Girl;" Wallace (1812-1865), the composer of "Maritana;" Sir Charles Villiers Stanford (1852-) and P. S. Gilmore (1829-1892), the famous band-master.

What the future holds for Ireland and her music remains to be seen. The Celtic revival of the present day is surely doing much to re-establish a love for all things Irish, especially in art lines. At least two poets, W. B. Yeats and Fiona MacLeod, have caught the true Celtic spirit and it is not at all improbable that Erin yet will produce a composer touched with the mystic flame which may flicker but which never dies out. The Irish are a race of mystics; they are

fierce yet tender, melancholic yet hopeful. Shall not then the world join in with them hoping for the appearance of a son of Erin who will voice the soundless music of the Emerald Isle?

SCOTLAND

SCOTLAND

"Caledonia, stern and wild" is to the true Scot everywhere still "Bonnie Scotland." No land is better loved by her children and, by the same token, no native music is dearer to the hearts of a people than are the songs of her soil and the strains of her national instrument, the bagpipe. One might also add that no folk-music is more characteristic than that of Scotland, for in it are mirrored the sturdiness and independence, the simplicity, loyalty and pathos of the Scottish people. It is music of and for the home; it originated on the hills and by the hearthside, and its wild beauty has been preserved by the Highland peasantry who gave it birth. Now it is known throughout the world because of the presence of Scotchmen everywhere.

Gaelic is believed to be one of the oldest of tongues, and it is written that

> Music first on earth was heard
> In Gaelic accents deep,
> When Jubal in his oxter squeezed
> The blether o' a sheep.

Jubal is spoken of in the Bible as being "the father of all such as handle the harp and organ." (Gen. iv. 21.) Here then is poetically stated the origin of Scottish music. In an old poem "The Desire of the Aged Bard," which dates back to pre-Christian times, the bard on his death-bed speaks as follows:

> With harp and shell for the road let me play;
> Then farewell to the harp, the shell, the lay.

So here again is found reference in poetry to both vocal and instrumental music in Scotland at a very early day.

Song is the earliest form of literature, song implying verse chanted or sung. From the earliest times, the Gaelic bards have sung in rhyme, rarely in blank verse. It is even said that the incantations of the Druids were in rhyme, in this differing from Greek verse, which was rhythmic but not rhymic.

The early Gaelic bard sang of the legendary heroes, Ossian, Caoillt and Cuchullin. Of later date were the ursgeula or new-tales, which introduced dragons and such fabulous monsters. Some tell of the Celtic-Scandinavian wars and of the mighty deeds done by the heroes of them. The bard was at this time a retainer of the chieftain, it being his duty to cheer the rowers of the galley with the jorram or boat-song, and the fighters in the field with the prosnuchadh or battle-song. Nor was the bard always of the male sex, for the names of Mary MacLeod and Dora Brown have come down to us as singers of inspiring verse.

Beside the boat-song and battle-song, there was the duan mor or epic song, and the cumha or lament. In addition to these was the luineag or song of the Highland milk-maid. The boat-song follows the rhymic swing of the oars, while the battle-song is wild and passionate, inciting to fury and carnage. In the lament the bard was, perhaps, at his best, for the doleful, weird and somber mood suggested by it is heartrending.

Folk-songs take on their peculiar character both from their text and tune. In the text of the Scottish folk-songs may be traced almost the entire history of the Scottish people, while the tunes reflect the national character. How a people will produce a store of melodies each of which has the stamp of its own country! And how unmistakable is the nationality! Who, for example, could mistake a Scotch for an Italian folk-tune!

In the production of national melodies, apart from the inherent character of the people which is imparted to them, certain outward influences may from time to time be brought to bear and may, to some extent, modify their characteristics. The bagpipe in Scotland has been such an influence. Its peculiar scale, which will be spoken of later, its monodic or single voice character, precluding such harmony as is possible with instruments of the guitar type, and its incessant drone-bass have all more or less affected Scotch music.

The oldest Scotch folk-songs, that is the verse, not the tunes, now in existence run back to the time of Wallace and Bruce. They are principally of a ballad character and deal with the events of the time. One of them, "Sir Patrick Spens," tells of incidents connected with the marriage of Margaret, daughter of King Alexander III. of Scotland, to Eric, King of Norway, in 1281. Who the writer was is unknown; he "sang other names but left his own unsung."

The battle of Otterburn (1388) was commemorated in a song of which Sir Philip Sidney wrote: "I never heard the old song of Percie and Douglas that I found not my heart moved more than with a trumpet; and yet it is sung but by some blinde crowder with no rougher voice than rude style; which being so evill apparelled in the dust and cobweb of that uncivil age, what would it work trimmed in the gorgeous eloquence of Pindare!"

It was truly an "uncivil age," a time of fierce and passionate expression and callousness of feeling. What wonder then that the songs were rather licentious and indelicate. But, notwithstanding their crudity, there is a pathos about the historical ballads which brings tears to the eyes of the hearer.

In 1597 appeared a publication, "Ane Compendious Booke of Godly and Spiritual Songs, collectit out of sundrie partes of Scripture, with sundrie of other ballates changed out of prophaine Sangis, for avoyding of sinne." From this it appears evident that the Salvation Army leaders were not the first to make use of secular song or airs for sacred pur-

poses. The leaders of the Reformation followed this practise everywhere. From Shakespeare we learn that the Hundredth Psalm was sung to the tune of "Green Sleeves," also that there was "but one Puritan amongst them, and he sings psalms to hornpipes."

After the restoration of the monarchy, a wave of Scottish song swept over England. It even became so popular that many spurious ballads were composed and brought forward as being of early date. Such a song was "Within a Mile of Edinboro' Town," the air of which was written by James Hook and the verses by Thomas D'Urfey.

Special events in Scottish history brought out distinct classes of songs. The Jacobite wars, for instance, called into being many songs such as "Charlie is my Darling." In the same connection was the toast to the king "Over the Water." Even at a later date Robert Burns was inspired to sing "Bonnie Prince Charlie."

To Burns and Sir Walter Scott great credit is due for collecting and preserving many of the old songs. The Scots' Musical Museum, which appeared in 1787, contains over six hundred songs and airs, many of them collected and edited by Burns, who also contributed one hundred and seventy-nine original poems. Scott's Minstrelsy of the Border also records many songs of all descriptions.

The Eighteenth and the early part of the Nineteenth Century gave Scotland her best loved poets. Burns, Scott, Hogg, Cunningham, Lady Nairn, and others wrote heart-songs which for tenderness and true beauty are not surpassed by the lyrics of any people. Robert Burns, the Ayrshire plowman, was above all others the incarnation of Scotland's poetical genius. In his simple yet beautiful verse he ran the gamut of every Scottish sentiment and emotion. His poems and those of the other writers above mentioned were set to tunes already well known and are now indissolubly wedded to them. What an almost unending list there is of Scotch songs known and loved the world over: "Scots Wha Hae," "Johnie Cope" "Charlie is My Darling," "Auld Robin

Gray," "The Campbells are Comin," "Auld Lang Syne," "Annie Laurie," "The Land o' the Leal," "Ye Banks and Braes o' Bonnie Doon" and many others.

As is the case with folk-songs everywhere a large proportion of those of Scotland deal with love in its many phases. They usually are in ballad style, telling a story, rather than being the expression of sentiment. They deal with a healthy, open-air love; they are direct and rather dramatic, not subtle, and sometimes somewhat coarse, and yet, back of all, the singer, no matter how humble, clothes his "ain love" in idealistic dress. Many of them are exultant, some are sad; some tell of courtship and marriage, others enumerate the dowry. The earliest known Scottish love-song, "A Song of Absense," is ascribed to King James I.

National character is revealed in song in many ways. The Scotch, for example, being a superstitious people, reference is constantly made to fairies and witches, goblins and ghosts. The tendency to "tipple" is shown when "John Barleycorn" so often is mentioned, and the Scotch drinking-songs are among the world's best. Just recall "Todlin' Hame,"— for the pleasures of the bottle — and "Tam O' Shanter" — for the effects of a "wee drap too much."

That the Scots early were proficient in music is seen from the writings of Giraldus Cambrensis (1187) in which he speaks of the harp, tabor and choro or bagpipe being in use at that time. There is record of money being paid to pipers in 1362 by the king's command. Every town had its pipers and minstrels. The town records of Edinburgh mention the maintenance of three public pipers in 1487. The town of Perth even maintained a piper up to the Nineteenth Century.

There is in existence a manuscript of the time of Charles I. which contains eighty-five popular airs of the time. Two tunes of this collection are still admired; viz., "Bonnie Dundee" and "The Flowers of the Forest." The same tunes were often sung to different sets of words. That Scottish music had a distinctly national flavor as early

as 1666 can be seen from Pepys' Diary of July of that year; "To my Lord Lauderdale's house to speak with him, and find him and his lady, and some Scotch people, at supper. But at supper there played one of their servants upon the violin some Scotch tunes only; several, and the best of their country, as they seem to esteem them, by their praising and admiring them; but Lord! the strangest ayre that ever I heard in my life, and all of one cast."

The art of printing music is of comparatively recent date, and though many of the old tunes had been in existence for decades, it was not until the year 1700 that the first collection of Scottish music appeared. This was a book of airs for violin and flute arranged by Henry Playford. Allan Ramsay published, in 1724, a collection of songs "The Tea-table Miscellany," and about the same time William Thomson brought out his "Orpheus Caledonius." During the middle of the Eighteenth Century many new melodies were composed.

In mediæval times, the harp, fiddle, ghittern, sawtry, rebec and bagpipe were used in Scotland. Of these the most popular were the harp and bagpipe. It must be understood that the harpers and pipers were quite distinct from each other. The harpers were the singers, bards and seers; while the pipers more often were pipers only. Each chieftain had his piper or pipers as well as his bard. The harp was used principally as an accompanying instrument, while the pipe was almost purely instrumental and belonged to the open air. The harp is now almost obsolete in Scotland, the last of the old harpers having died about 1740.

The origin of the bagpipe, the national instrument of Scotland, is lost in antiquity. It is common to Asia, Africa, and Europe, but was brought to perfection in Scotland. Previous to the Sixteenth Century, it consisted of chanter, bag, and one drone. The second drone was added early in the Sixteenth and the third in the Eighteenth Century. Anyone having heard the tone of the bagpipe never can mistake it for that of any other instrument. However harsh it may

appear to the foreigner, to the Scot it is the music of the gods. To get the real effect of the bagpipe, however, it must be heard out of doors.

The bagpipe has had a prominent place in the life of the Scottish people, for it has inspired them to battle and consoled them in defeat. At the time of the Reformation it was in ill-repute, and again, in 1745, it was banished by order of the English government, being classed as an instrument of war. But in 1781, its use was revived by the Highland Society of London, which offered prizes for competitive tests of skill in playing it.

The piob mhor or war pipe of the Highlands has a compass of nine tones from G in the treble to the A above. It plays music of varied character, pibrochs, reels, marches, strathspeys and jigs. The pibrochs, of which there are about two hundred and seventy-five still in existence, are the classics of the bagpipe and include gatherings, salutes and laments. From the middle of the Sixteenth to the middle of the Eighteenth Century was the golden age of this form of composition. As the repertory of a piper is carried always in the head, it takes long training to make great ability possible. It was said: "To the make of a piper go seven years of his own learning and seven generations before." In the early days there were schools throughout the Highlands where the bagpipe was taught.

Some of the pipe tunes in existence today date from about the Fourteenth Century. Among the old airs are "Tullochgorum," "Bonnie Strathmore," "Scots Wha Hae," "Roderick of the Glen." The melody of "Scots Wha Hae" is an old pipe tune which was known as "Tutti Tuiti," and the practise of taking old tunes and setting them to more modern verse was by no means uncommon.

Among the peculiarities of bagpipe, or in fact of all Scotch music, is the use of the old pentatonic or five-tone scale and the rhythmic device known as the Scotch snap. The pentatonic scale differs from our modern diatonic scale in that the fourth and seventh degrees in the major, and

the second and sixth in the minor, are omitted. It may be formed at the piano keyboard by playing the five black keys in succession starting on F sharp for the major and D sharp for the minor. In the Scotch snap, the first tone has only one fourth the duration of the second.

Music in Scotland has had a varied existence. The puritanical ideas have until very recent years been strongly opposed to music of all descriptions, the prejudice being especially pronounced against instrumental music. The organ is said to have been introduced into the Scottish churches by King James I. early in the Fifteenth Century, but it was thrown out during the Reformation and was not allowed to be used again until many years later. The prejudice against the organ, which they termed a "kist o' whustles," fortunately has died out and the organ now is as common in the churches of Scotland as elsewhere.

The prejudice against music steadily has retarded the progress of the musical art in the country. And now when England and Scotland are practically one, it is impossible to distinguish between the art music of the two countries. In the future, therefore, Scotland will be musically identified only with her popular music of past years. The vast store of folk-music to be found there, however, undoubtedly will be drawn upon by the composers of all countries, just as it has in the past. Mendelssohn early used Scotch themes in his orchestral works, and here in America, Mrs. H. H. A. Beach, the distinguished composer, has employed similar themes with excellent effect.

WALES

WALES

The Welsh are known as a singing people. Just as the bagpipe is associated with Scotland and the harp with Ireland, so song is coupled with Wales. There, indeed, the voices are almost uniformly good, being powerful and mellow, and Welsh choral singing is famous the world over. Singing is an important feature of every function, of the feasts and the fairs and the bridals, and it also is the custom to have singing funerals at which the voicing of hymns accompanies the body of the deceased from his earthly home to the church and thence to his final resting-place. Wales may be called the land of song, but the song is of yesterday. The people still sing the old songs because they love them, and because they have made no new ones to take their places. There still echo among the lovely Welsh hills and vales and resound from the battlements of her picturesque ruins the martial notes of the "War Song of the Men of Glamorgan," "A Mighty Warrior" (one of Blondel's songs to Richard I.), "Bending the Shoe," "March of the Men of Harlech," "Forth to Battle," and the gentler "All through the Night" (in the Welsh, "Ar hyd y nos"), "When I was Roaming," "Lady Owen's Delight" and "The Missing Boat."

In a consideration of ancient Welsh music, recurrence must be had back to the bards, who are mentioned by classical historians as early as the Second Century before Christ.

It was only in Wales and in Ireland that the bards were distinctly national, although they existed in Brittany and the north of Scotland. In both Ireland and Wales, however, these Celtic singer-poets were paid amazing deference. They were an organized society with hereditary rights and had such privileges as exemption from taxes and military service. Their duties were chiefly to celebrate the victories of the people and to sing praises to God. If a bard so desired, he might becomingly petition in song for gifts amounting "even unto half of the kingdom." Owing to a certain trend of human nature, the privileges accorded the singers came to be abused and it was necessary to frame a law restricting their rapacity. As the old statute has it, "It shall be most unlawful for a bard to ask of his prince, his horse, his hounds, or yet his hawks."

A certain Prince Griffith ap Cynan exerted a strong influence on musical matters in the Twelfth Century. Brought up in Ireland, he had acquired a fondness for Irish harpers and when he ascended the throne he had a number of them attached to his court. Thus it is, that to this day many Welsh folk-songs have an Irish lilt. This prince also completely reorganized the bards and instituted a number of much needed reforms. He divided them into three classes and gave to each class a distinct employment. The first class, the poets, confined their attention to the laws and occasionally were called upon to prophesy. The second class, the heralds, were to make out genealogies and sing the praises of the great. The third class were the musicians, who played upon the harp and the crwth.

Certain of the minstrels specialized in the domestic virtues. According to Ap Cynan's law, if the king desired music, the court bard was to arise immediately and sing two songs, one in praise of God, and the other in honor of the king. If the queen or the women of the household wished for music, a domestic bard was summoned and "sung in such manner as not to disturb the male members of the household." The bards also served as historians and veracity was

a virtue much preached to them. Only battles of which they had been eye-witnesses were supposed to be described, although in the case of the reigning prince the exercise of a little imagination was not to be decried.

The golden age in Welsh music lay between the years 1200 and 1400 but little of the actual composition of that period has been preserved. A policy for the destruction of the bards was personified in Edward I., who, in a precarious position politically, realized that with their patriotic songs the minstrels kept ablaze the fighting spirit of the times and therefore so ruled that they should "employ their sacred arts in obscurity and sorrow." The insurrection led by Owen Glyndwr against Henry IV. was the dying gasp of the bards, for, though in gentler days minstrelsy revived, it never regained its pristine strength. It was of the bards that afterward the couplet was framed,

> Beggars they are by one consent,
> And rogues by act of parliament.

The Welsh Eisteddfod, existing not only in Wales but among the Welsh people of the United States, is a legacy of the days of the bards who came from various districts to contend in song, with nobles and princes as judges. May they not have been inspired by the contests in ancient Greece, when the more inspired were crowned with bay leaves brought from the heights of Parnassus? Although the eisteddfod is said to have received mention as early as the Seventh Century, one held in 1177 at the Castle of Lord Rhys ap Gruffyad is the first of which any description remains. After the conquest of Wales they still were held, being called by the English sovereign, the last summons being made by Queen Elizabeth, in 1568.

It is small wonder that the Welsh people are proud of their eisteddfodau, which have existed in unbroken succession for so many centuries. Every little town in Wales has its eisteddfod, a replica in reduced measurements of the great national assembly. The latter is held in some important

place, either in North or South Wales; Bangor, Caernarvon, Cardiff and Swansea have frequently been chosen.

A paragraph by Marie Trevelyan will describe the motley character of a modern eisteddfod crowd:

"Early in the morning of the first festival day, the trains bring in thousands of excursionists to the town, and before noon, vehicles of every description from the nobleman's drag to the creaky old country wagon, crowd the streets which are thronged with a curious medley of gaily dressed ladies and children, country folk and town people, eminent archdruids and druids, bards and would-be bards, well-known clergymen and dissenting ministers, Roman Catholic priests, popular Welsh vocalists, and celebrated harpists, and last, but not least, because of the part they will have to take in the day's proceedings, excitable competitors of all ages." Then there are the large choirs which come in on the "great choral day," all ready for action and inspired with a very laudable sense of rivalry.

The singing festival lasts from four days to a week and is preceded on the first day by the gorsedd, held when the dew is undried, at which a solemn roll-call of the bards, dead and living, is held.

The procession of bards, druids and ovates, the inaugural address, the chorus, "Land of My Father," in which thousands of voices are mingled, the calling of the names by the conductor, the real business of competition in harp, violin, pianoforte; vocal music, prose and poetical composition, and the final impressive day when "chairing" or rewarding the prize winners takes place, are features of the eisteddfod. It seems almost incredible that an institution so archaic could have come down intact through the ages to this day of practicality, and yet such is the case.

In short, no institution is so dearly loved or so closely connected with Welsh national life as is this bardic congress. It is distinctly democratic. No composition is too crude to have a hearing. No Cambrian is too old or too young, too rich or too poor to take part.

Welsh folk-song is distinguished for its simplicity, traceable to the character of the people themselves and to the attributes of the harp. It is more artistic in form than either the Scotch or the Irish music and more than any other resembles the original British music. It is for the most part dignified rather than lively, although witty, jovial songs are not unknown, as, for instance, the penillion singing, which resembles the buffo song of the Italian opera, or as it sounds in some ears, like "an old English madrigal done into Welsh."

The Welsh early cultivated harmony, and Giraldus Cambrensis in the Twelfth Century wrote of them: "They do not sing in unison like the inhabitants of other countries, but in many different parts. So that in a company of singers which are frequently met with in Wales, as many different parts and voices are heard as there are performers, who at length all unite with organic melody in one consonance."

The harp has had the most to do with the development of Welsh music, its tone being especially appropriate for the accompaniment of Welsh voices. From the time the first harp was mentioned, early in the Sixth Century, the ability to play it entitled one to the distinction of gentleman, and the most accomplished harpers were regarded quite as highly as the doughty champions whose deeds they celebrated. The crwth, a primitive violin, and the pipcorn, a sort of oboe or flageolet, were also used in the early days.

That this fervent love of music has given rise to composers whose work has been only of ephemeral note is a condition over which logicians have much concerned themselves. Folk-music, so long as it remains such, can never go beyond a certain point. If a country does not produce musicians with the genius to use their native folk-tunes or melodies of like character as themes for larger compositions, that country is at a standstill so far as national music is concerned. Furtherance of a national art depends on the use of the material at hand, and unfortunately at the present time, in common with England, Ireland and Scotland, the cause of Welsh music must rest on the glories of past years.

CANADA

CANADA

Mrs. J. W. F. Harrison, "Seranus."

Probably in the scheme of such a publication as this fifteen or twenty years ago, it would not have been found necessary or profitable to include the Dominion of Canada among the countries where music was successfully cultivated, or where artistic enterprises were of such a nature as to be of interest to the outside world. But even in ten years a great change has been effected in the attitude of Canadians themselves toward the art, and consequently the results of serious apprenticeship, high and ambitious ideals, and a commendable generosity in expenditure are being constantly recognized at home and abroad. Canada has once and for all emerged from the colonial age of imitation and dependence, and stands today proudly conscious of her rank among musical communities, animated as she is by her many well-trained resident teachers, her astonishingly large number of students enrolled at the leading schools of music, and also by the intelligent and cultured amateurs who assemble to greet notable visiting artists and organizations of distinction. As in various other directions, legal, medical and commercial, the standard of art in Canada has within a few years risen surprisingly high, and efficiency, thoroughness, and finish, even to the degree of perfection, mark the goal towards which many

are steadily looking. Keeping pace with the development of manufactures, banking, social and academic movements, the National note in art has at length been struck in this fast quickening country, and one no longer hears of things being "good enough" for Canada or "not bad" for Canada; on the contrary, the achievements of the Canadians themselves are going forth to the world at large, and it is understood that only the best in music, as in other things, is what they teach and sedulously cultivate, and what they intend to patronize in the way of concerts, recitals, lectures, etc.

To rightly understand conditions in the Dominion, however, the historic side must be studied, and the first point worthy of notice is that Canada is racially divided into English and French inhabitants, a fact which at the outset makes for a certain breadth of thought and sympathies, and furnishes a powerful and interesting contrast. In all America there is but one district where old-world manners and customs are still observed. The Province of Quebec in the Dominion of Canada maintains this unique distinction. Here the habitant persists in the usages of his French ancestry. He is as distinctly French as are the peasants of France itself. His language is that of old France, and he sings the same chansons his fathers sang in the years when Canada was ruled by the intendants of the French régime.

At the time Canada was ceded to Britain, as a means of pacification, the French inhabitants of Quebec were allowed to retain their language and laws. The inherent conservatism of the people and the unhesitating allegiance since shown to the Roman Catholic Church have resulted in the unique conditions above mentioned. That is why there are still to be heard many old songs which are peculiarly French in sentiment and character.

M. Ernest Gagnon, of Quebec, some years ago published a collection of "Chansons Populaires," which includes all of the best known songs of the Canadian habitant. The oldest of these songs date from about the

Sixteenth Century, and were brought from Brittany to Normandy by the early settlers. In general, they maintain their original outlines, but have been colored somewhat by their local environments.

The life of the habitant has been conducive to the continued existence of these old chansons. In Dr. Drummond's charming pictures of French Canadian life as expressed in his poems, he often refers to the boatmen and raftsmen as

> "Singin' some ol chanson
> 'Bout girl on de reever—too bad dey mus' leave her,
> But comin' back soon wit' beaucoup du argent."

These songs are best heard on canoeing trips and around the camp-fire. They seem to belong to the picture and to form an integral part of it. One of the most popular is "En roulant ma boule." It may be heard from almost every boating party. Another very popular song is "A la claire fontaine." There are many versions of it. Another air under the title "Vive la Canadienne," is sometimes used at concerts as the finale de rigueur in connection with "God Save the King." As a literary curiosity is appended the following version of Britain's National Anthem translated into very good French by Mons. Benjamin Sulte, the gifted French Canadian author:

GOD SAVE THE KING.

Dieu protége le roi,
En lui nous avons foi,
Vive le roi!

Qu'il soit victorieux
Et que son peuple heureux,
Le comble de ses voeux:
Vive le roi!

Qu'il régne de long jours,
Que son nom soit toujours
Notre secours.

Protecteur de la loi
Et défenseur du droit,
Notre espoir est en toi:
Vive le roi!

The folk-song, known the world over, and to which we sing the words "We Won't Go Home Till Morning," is sung by the French Canadians to "Malbrouck s'en va-t-en guerre." "C'est l'aviron qui nous mène qui nous monte" has a good swinging chorus. Another popular song, "Vive le Roi" is an altered version of the old song "Vive Napoleon." "Isabeau s'y promene," is very quaint, being formed in the old minor scale with the flatted seventh.

Other very popular songs are "C'est la belle Francaise," "Par derrière chez mon père," "Alouette," and "Mon merle a perdu son bec." All of these are almost invariably sung in unison. Very often the verse will be taken as a solo and then repeated in chorus. It is interesting to note how these songs have survived in Quebec in spite of all the changes that have been effected in all other parts of Canada. The Province of Quebec is the last relic of French rule in the Dominion, and sooner or later it too must fall into line and take up new songs along with the fast changing conditions. It is to be hoped, however, that the old chansons will be retained, so that in time they may become the nucleus for a musical art of a more pretentious character.

Apart from the French folk-songs, the earliest music heard in Canada was that of the church. Even in their missions to the Indians the Jesuit fathers made use of the old plainsong melodies in their religious services. As the number of settlers in the country increased, the churches grew and the musical portions of the mass assumed a more artistic character. The military bands accompanying the regiments stationed at Quebec and other centers introduced the first secular music worthy of comment. At a later date, when the British assumed control of the country, the two military centers, Halifax and Quebec, were the most musically inclined cities of Canada. During the decades that followed, the art of war became of less consequence, and the growth of trade and industry shifted the

centers of population. Montreal and Toronto then became the leaders in matters musical as in affairs commercial.

In looking back over the years, progress has been noticeably rapid. Early in the Nineteenth Century music was confined almost exclusively to the churches, and it is in them that the principal achievements have had their origin. The Canadians are, as a rule, a churchgoing and a God-fearing people. The church organists have been and still are the chief factors in the formation of musical societies and in the production of musical works.

The first serious efforts in music in Quebec were due to Antoine Dessane, who came to that city in 1849 as organist of the Catholic Cathedral. He introduced music of a higher quality into the churches and organized musical societies. He was a composer of some note, and wrote masses and much church music, and was for a time (1865-1869) organist of St. Francis Xavier Church in New York, later returning to Quebec.

M. Ephrem Dugal did much for music in this old city. In company with others he founded L'Union Musicale in 1866. This society is one of Quebec's oldest existing musical organizations, and has steadily exerted an uplifting influence. In the Septuar Haydn is found the city's oldest instrumental club. It was organized in 1871 and played at the Peace Jubilee held in Boston in June of 1872. Other societies, the Union Chorale Palestrine, Quatuar Gounod, and Union Lambillotte, have all done good service. L'Academie de Musique is the oldest institution of its kind in Quebec, if not in Canada. It was founded in 1868 by Rev. P. Legasse, Earnest Gagnon, F. W. Mills and Arthur Lavigne, and is still flourishing. Almost all of the convent schools also teach music in its more popular branches. The Symphony Society, under the direction of Joseph Vezina, is now the leading instrumental organization of the city.

In Montreal, the earliest concerted efforts in music

were made by the Philharmonic Society. This society was organized by R. J. Fowler in 1848, and continued for some years under different names and with variable success. In later years, under Professor Couture, it did excellent work. Another organization of note was the Mendelssohn Choir, which, under Joseph Gould, was a successful society. Both Mr. Dominique du Charme, well known as organist and teacher of piano, and Mr. F. J. Prume, the violinist, advanced musical culture in Montreal.

The Oratorio Society, which numbers 250 active members, is now the leading chorus of the city. Horace W. Reyner is the director. The Montreal Symphony Orchestra, under J. J. Goulet, gives a number of concerts each year, is one of the most important instrumental societies in Canada, and bids fair to become in time a permanent organization. Lavigne's Orchestra also gives promise of permanency.

Montreal always has suffered musically through the lack of unity of the professionals of the city in the promotion of the art. The French and English elements have shown little tendency to unite in any permanent choral organization. This lack of co-operation always has been detrimental to the cause of music, and until such a state of affairs is overcome, Montreal will suffer in consequence.

In 1868 the Montreal Conservatory of Music was established, and shares with the Quebec Academy of Music the honor of being one of the first music schools in the Dominion. There are also several small institutions which are doing good work in educational lines.

For some years previous to 1904, musical instruction had been given in the Royal Victoria College, but in that year it was resolved to extend the teaching and to found a conservatory which should come under the control of McGill University. The chancellor, Lord Strathcona, donated a building for the purpose, and it was opened in 1904, Dr. Charles A. E. Harriss being the first director. He had associated with him a corps of excellent instruc-

tors, and within the last few years the attendance has reached a high figure. In connection with the McGill Conservatorium, there now are conducted the examinations of the Royal Academy and College of Music of London, England. The objects of the college, as stated in the charter, are as follows:

First.—The advancement of Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academic degrees and certificates of proficiency and otherwise, persons who on examination may prove themselves worthy of such distinction and evidences of attainment, whether educated at the College or elsewhere.

Second.—The promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom.

Third.—The encouragement and promotion of the cultivation of music as an art throughout our Dominion.

The examinations conducted in Canada, as stated in the catalogue, are as follows:

1. The local examinations are of three kinds:
   (*a*) "Licentiate Examinations" for teacher's or performer's certificates, and title of Licentiate of the Associated Board.
   (*b*) "Local Center Examinations," for individual certificates.
   (*c*) "School Examinations," preparatory to the Local Center Examinations.

2. The Practical Examinations will be held at convenient centers throughout the Dominion, and will be conducted by one or more of the regular examiners of the Associated Board.

The influence of such examinations has been to raise the standard of music used by the students in part of the Lower Provinces inaccessible to the larger schools. Such

students are thus brought into closer touch with the ever advancing standard of musical proficiency being assumed everywhere. With the scattered music teachers isolated in country districts, the effect also has been to stimulate their efforts in attainment.

In Toronto, which has become the musical center of Canada, there is record of a Mr. Hetherington, in 1818, leading music at St. James' Church, where he gave out the tunes on a bassoon. In the choral field the Philharmonic Society seems to have been the first. This society was established in 1846, through the efforts of the Rev. Dr. McCaul and John Ellis, its first conductor being a Mr. Bley, a violinist. In 1851 it was superseded by the Toronto Vocal Society, with Dr. Clark as conductor. The Philharmonic was organized again and presented "The Messiah" on December 15, 1857, under the direction of John Carter.

Mr. Carter founded the Toronto Musical Union in 1861, and the same year the Metropolitan Choral Society was organized by the Rev. Mr. Onions, with Martin Lazare as director. Both of these societies gave many of the well-known oratorios. In 1872 the Philharmonic Society again was reconstructed with Dr. Clark as director. A year later F. H. Torrington assumed the direction, and continued to occupy the position until 1894, when the Philharmonic was merged into the Festival Chorus. This chorus took part at the opening of the Massey Music Hall in the same year, and is still flourishing under Dr. Torrington's direction. The Choral Society was another Toronto organization which has done good work. It was founded in 1879 by Dr. Edward Fisher, and continued its labors until 1892, when it became the Orpheus Society under Francesco d'Auria.

The Mendelssohn Choir is now the leading choral society of Toronto. Under the direction of A. S. Vogt, this chorus of 225 voices has reached a high degree of excellence. It is now in its eleventh year, and is numbered

among the leading singing societies of America. Upon its appearance in New York in February, 1907, in conjunction with the Pittsburg Orchestra, it created a sensation by the excellence of its work. One of the critics stated at the time: "It is doubtful whether there exists either in Europe or America a finer body of singers. Such perfection of singing has never been heard in New York. The voices are fresh, strong, and of delightful quality." Such unstinted praise bespeaks the high level capable of being attained by Canadian singers. The natural seriousness of the Canadian character shows itself in music as in all other lines.

In the present year, 1909, the Choir has given a cycle of concerts in Chicago, and is planning a visit to Great Britain some time within the next two years. It is impossible to overestimate the tremendous vogue and popularity of this great Choir. The admirable finish and precision, the tonal quality and sonorous power, the absolute certainty and unerring attack of the organization taken as a whole, have rendered it so far superior to the general run of singing societies that a consensus of American and Canadian opinions has dignified it by the title of the premier choral body on this continent. Dr. Vogt has that quality of genius, the faculty of taking immense pains, added to a naturally bright musical temperament, and with this combination, knows how to obtain the hold over his forces which has borne such magnificent results. He is a Canadian of the Canadians, born in Western Ontario but of German ancestry. He therefore has an immense advantage over English musicans, as he speaks German fluently, and it it probable that the impressions caused by the first music heard in his childhood, the broad and serious chorales of the little Lutheran churches in Elmira and Berlin, Ont., have contributed not a little to his later success.

Without in the least desiring to belittle the efforts of other workers in the same field, mention must be made of

the fact that the rapid and prodigious success of this Choir from a financial point of view has no doubt greatly encouraged others to go and do likewise, the size of the large audiences yearly assembling in Massey Hall proving that in Toronto, at least, the best music certainly has been made to pay. It is computed that 20,000 people attended these concerts in the present year, and fully three or four thousand were turned away, unable to secure seats. The box office everywhere is a great test, and even in view of Toronto's population, nearing a quarter of a million, the above figures are rather astonishing. Apart, too, from the musical status of Dr. Vogt's great Choir, the advertisement to Canada through their visits to New York and Chicago will doubtless prove of inestimable value.

In addition to the Mendelssohn Choir, Toronto also supports several other excellent choruses. Among them may be mentioned the National Chorus, which Dr. Albert Ham has conducted for six years; the People's Choral Union; the Sherlock Oratorio Society, and the Schubert Chorus. It is said that Toronto has more large singing societies than any other city in America.

Dr. Albert Ham, an Englishman of sound training, but whose first activities in Canada were rather confined to church work (he is organist of St. James' Cathedral), has surprised even those who knew him best by the fine results he has achieved with his National Chorus, who sing with a sweetness and spontaneous musical quality that recalls the traditions of so many famous English choirs. Special attention is paid to British composers, but in every style of selection the cultured taste of the director makes itself felt. The concerts themselves are on the same high level as those of other societies; the finest orchestras in the United States being annually engaged as support in large works, and altogether Dr. Ham is every year gaining in the appreciation of the public.

Mr. Fletcher, a disciple of Damrosch, is yet another Toronto choral conductor who possesses high ideals, and

should receive profound appreciation for the task he has set himself in bringing the art of choral singing before the masses; he has over a thousand people under his baton in the People's Chorus and the Schubert Choir. This last named Society also engages such organizations as the Pittsburg Orchestra, and in enthusiasm, devotion, and musical feeling is the equal of any other local body. These concerts also pay financially.

Mr. Sherlock in the Oratorio Society, does excellent work, and will probably before long give extra concerts. Mr. J. D. A. Tripp conducts a Male Voice Choir within the University of Toronto, having been some years ago founder of the Toronto Male Chorus Club, which met with great success for several years. Miss Hillary, a very popular vocal teacher, has had various ladies' societies in the past.

Besides being in the lead in the presentation of musical works, Toronto contains the finest conservatory of music in Canada. This excellent institution was founded in 1886, and since that time has increased at a truly astonishing rate. Ten years later it was affiliated with the University of Toronto, and is empowered to confer the degrees of Bachelor and Doctor of Music. Dr. Edward Fisher, Director, by birth an American, has made Canada his home for thirty years, and is the most conspicuous figure in musical enterprises in the Dominion. He has indeed been styled the "Mendelssohn of Canada" in connection with his founding of the Conservatory. The wonderful success of this leading school of music justifies the term.

The building, or set of buildings, comprise a large and extremely attractive group of red brick structures, including a residence for thirty-five lady students, a music hall most elegantly appointed and decorated, and holding from four to five hundred people and in use almost every day in the season, two smaller lecture halls, a small recital hall, and upwards of a hundred teaching rooms and stu-

dios, all furnished with double sound-proof doors, telephones and pianos. The reception rooms, offices and library are all in keeping, while the recent installation in the music hall of one of the finest organs in Canada, fully suitable for all concert purposes, and on which the great English player Edwin Lemare gave the first recital, further enhances the value of the Toronto Conservatory of Music as a leading institution of learning, not surpassed on the continent, and with very few rivals anywhere. The guiding mind and presiding spirit of all this is and has been Dr. Edward Fisher, who has associated with him on the Board of Directors such men as Sir John Boyd, W. K. George, Esq., and others. The Faculty includes a great majority of the musicians of standing in Toronto, being extremely eclectic, as besides English and Canadian born professors, are to be found also several Americans, Germans, and natives of France and Italy. There is a large and well-chosen library, and lectures are constantly being given by members of the faculty. The standard of examinations is very high, in fact higher than that of any other institution in the country, and great care is taken to pass only those who are absolutely certain to reflect credit and honor on their musical Alma Mater. The roll of 1907 contained about 1,900 students. A string orchestra under the capable direction of Mrs. Drechsler-Adamson, at one time a pupil of Leipzig Conservatory, gives concerts frequently, while all the orchestral instruments are taught, as well as a special class in piano tuning. An Alumni Association is in course of formation.

Other musical institutions of prominence are the Toronto College of Music, established in 1888 by F. H. Torrington; the Metropolitan College of Music, founded in 1894 by W. O. Forsyth; the Model School of Music on Beverley St., and the Toronto Junction College of Music, Directress, Mrs. McGill; teacher of harmony, etc., Mrs. Dymond, well known as a successful Mus. Bac. The Toronto College of Music is one of the best conducted and

most numerously attended conservatories in the Dominion, having had last season, 1908, over 900 students. Dr. Torrington is assisted by many gifted musicians on the staff, among whom the name of W. E. Fairclough, organist of All Saints', is very prominent. All branches are taught in this beautiful building, where a great many recitals are given during the year. Students are registered here from all parts of the country, and particularly from the West, where Dr. Torrington is very popular, having journeyed there in late years giving organ recitals; he is also a fine performer on the violin. Toronto owes much of its musical culture to the efforts of Dr. Torrington, who for many years in the capacity of organist, director, and teacher, has been instrumental in the presentation of music of the best class. He has made several attempts to bring together a permanent orchestra, and has at the present time a capable body of players under his baton in connection with his Festival Chorus. There is no doubt that Toronto is under a debt to Dr. Torrington for his long and enthusiastic service in the cause of good music, especially in the direction of oratorio, and his name will forever be associated with the annual Christmas production of "The Messiah," for which he has frequently engaged some of the best solo talent in America. Dr. Torrington resigned as organist of the Metropolitan Church two years ago, but is now playing at another large and influential Methodist Church in the west end of Toronto.

His successor at the magnificent instrument in the Metropolitan is Mr. Herbert A. Wheeldon, Mus. Doc. Cantab., and F.R.C.O., whose name and fame preceded him as a composer of many beautiful pieces for the organ, and who is a brilliant concert performer. Mr. Wheeldon's compositions are known all over the globe, and his residence in Toronto is in itself in the nature of a compliment, and is another and striking proof of the advancement of musical affairs in Canada. Another distinguished organist is Dr. Norman Anderson, who has a very fine instrument at the historic church of St. Andrews.

The Metropolitan School of Music has, in Mr. Forsyth, a well-trained musician, whose European experience is recognized on all sides. He makes a specialty of the piano, and has sent out several brilliant pupils. At the Model School of Music, Miss Marguerite Waste gives much attention to the violin, on which instrument she is markedly proficient. The Toronto Junction College of Music has a large number of pupils, and the standard is an unusually high one. In addition to these special schools of music, all the private ladies' schools maintain departments of great efficiency, some being affiliated with the Toronto Conservatory of Music and others with the University of Toronto. Among such schools are Havergal Ladies' College, where Mr. Palmer has a flourishing Glee Club; St. Margaret's College, with an excellent staff of teachers; Westbourne School, the Bishop Strachan School, and many others which annually send up pupils for examination to leading institutions.

Although orchestral music has not received so much attention in the past as choral work, the organization known as the Toronto Symphony Orchestra, though only in its second year, promises permanency, and should prove a moving factor in musical culture in the city. It was originally started in the Toronto Conservatory of Music, but is now an independent body under the baton of Frank S. Welsman, a young but thoroughly trained Canadian musician, who has the confidence of the community and is himself a splendid pianist, good violinist, composer, and teacher of piano.

All the leading Canadian cities maintain excellent conservatories, schools of music, and private teachers. Many of the larger educational institutions have conservatories either directly connected or affiliated with them. At Kingston the Conservatory of Music is the leading institution of its kind. It was established in 1892 by O. F. Selgman. In London there is a conservatory which was opened in 1892 and which is conducted by W. C. Barron.

The Bishop Bethune Ladies' College at Oshawa makes a specialty of musical instruction, dated from 1876.

Two miles from the pleasant town of Whitby is situated the Ontario Ladies' College, a magnificent pile of buildings originally known as Trafalgar Castle and the residence of Sheriff Reynolds. This fine college is patronized by a great many American students, and its affiliation with the Toronto Conservatory of Music renders its musical department particularly important and much sought after. The piano and organ classes are under the direction of Mr. J. W. F. Harrison, well known in Canada as a musician of high attainments, while Mr. Arthur Blight is director of the vocal department.

H. Puddicombe started a conservatory at Ottawa, the capital of the Dominion, in 1902. Mr. Ernest Whyte conducts the Krause School, another institution of the same kind. There is a Choral Society at Ottawa which numbers 175 active members, and which is under the direction of J. Edgar Biach. Halifax fosters two schools of music, the Halifax Conservatory and the Halifax Ladies' College and Conservatory of Music. Mr. Max Weil has successfully conducted an orchestra in this old city for some years. The Orpheus Club is the leading choral organization.

At Hamilton, F. J. Domville directs an orchestra of forty instruments, and gives a series of concerts each year. The Festival Chorus, under W. H. Hewlett, and the Elgar Choir, with Bruce A. Carey as conductor, are two successful choral organizations of the city. Of these, the Elgar Choir has in a short space of time made a great record, having been heard in Toronto during 1908, when a most favorable impression was created and a brilliant future predicted for this new Canadian choir. J. E. P. Aldous is at the head of the Hamilton Music School, which was founded in 1889. The Schubert Choir, H. K. Jordon, Director, is a flourishing singing society of Brantford. At Sackville, New Brunswick, the Mt. Allison Ladies' Col-

lege and Conservatory of Music supports a corps of excellent instructors, and maintains its own string orchestra and chorus. St. Hyacinthe, Quebec, has a large choral club, La Société Philharmonique. Leon Ringuet is the Director.

Winnipeg has its Oratorio Society and Clef Club, both being choral organizations. The Winnipeg College of Music is the leading educational institution of the city. It was established by F. H. Osborn in 1903. A new venture in the West is another large College of Music in Winnipeg, but beyond the fact that several highly experienced professors from Europe have been imported for the staff, it is somewhat soon to prophesy further. Calgary, still farther west, possesses two good singing societies, and is a favorite town for visiting artists.

On the western coast, Vancouver maintains a Choral and Orchestral Society, of which F. W. Dyke is Director. Victoria has a Festival Society of 150 voices under the direction of Herbert Taylor. The Arion Club of Victoria has the distinction of being one of the oldest male choruses in Canada, being founded in 1891.

The progress of music in Canada has been very similar to that of the United States. The first music heard was that of the church. From the church choir sprang the choral society, while the organ instituted a desire for instrumental music. At the present time the music-loving people of Canada show a more pronounced preference for the choral side of the art, but whether this exists as an inherent trait or because of the lack of opportunity of hearing any great quantity of purely orchestral music, remains to be shown by future years. It may indicate a certain plane of development, or possibly may come through the influence of English musicians resident in Canada, who have brought with them the preference for oratorio seen in the mother country.

Among leading choirmasters in the Dominion are, in Montreal, Mr. Illsley, of St. George's, and Mr. Fred-

erick Blair, already mentioned, of the same city; in Toronto, Mr. Fairclough, F.R.C.O., at All Saints'; Mr. Arthur Blakeley at Sherbourne St. Methodist Church, a fine concert organist; Mr. Edmund Hardy; Dr. Humfrey Anger, who is not only an experienced choir-trainer, but specialist in theory at the Conservatory of Music; M. M. Stevenson, A. L. E. Davies, T. J. Palmer, Peter C. Kennedy, Edward Broome, and many others; Mr. Arthur Dorey, of Ottawa; Mrs. Roberta Harvey, of Guelph; Mr. Perceval Garrett, of Hamilton; Mr. Martin, of Douglas Church, Montreal; Mr. Dickinson, of St. Michael's, Toronto; Mr. Kilmaster, of the Church of the Redeemer, Toronto; Mrs. Clarke, of the Church of the Ascension, Toronto; Mr. Coombs, organist at the Cathedral of St. Alban's, Toronto, a gifted leader who is also conductor of the Trinity College Glee Club, are a few among the hundreds of successful organists and choirmasters throughout the Dominion.

Perhaps the most famous Canadian artist to attain world-wide renown is Mme. Albani, a native of Chambly, Quebec. She it was who first suggested the possibility of Canadians winning fame on the highest musical plane. At the present time Pauline Donalda, a young Canadian singer, is more than duplicating her success, and is again calling attention to the fact that there is much latent and inherent talent in Canada. But many other names will occur to those familiar with Canadian matters. London is naturally the mecca of all gifted colonials. Miss Nora Clench, a violinist, went to Europe many years ago and finally settled in England, where she formed a string quartet which is well and widely known. The "Nora Clench Quartet" gives many concerts in the provinces, and she has been heard in London. Miss Edith Miller, of Winnipeg, also went abroad a short time ago and is now firmly established in London, singing the contralto roles in "Gerontius" and similar works at the Albert Hall. Harold Jarvis, probably the most popular lyric tenor of his

day in many cities of the Western States and Canada, studied in England and made a great sucess there. Mr. Rechab Tandy, also a leading tenor singer, has frequently appeared before large audiences in England. Ernest Renaud, pianist, of Montreal; Miss Hope Morgan, soprano, and Mrs. Stewart Houston, soprano, both of Toronto, have appeared at London concerts and in recitals, always with great success. Miss Kathleen Parlow, at present one of the most popular solo violinists in England, is a Canadian, and there are very many others who in divers ways have more than proved the native ability of Canadians as executants and artists. Among pianists, Mr. Harry Field, at present residing in Germany, was for many seasons a favorite artist both in Canada and the United States. Mr. J. D. A. Tripp is at present a commanding figure in this respect, and has played from one end of the Dominion to the other. Miss Caldwell, pupil of Dr. Fisher, Mrs. Cartwright, of Ottawa, Miss Quehen, pupil of Dr. Vogt, are well known and popular pianists.

Mr. A. T. Cringan is favorably known as a writer and lecturer on the music of the Iroquois Indians, a subject he has made his own. He is in addition a leading vocal teacher. Mrs. Fletcher Copp's " Fletcher Music Method " is used in all parts of the world.

The present director of the McGill Conservatorium (Montreal), Dr. Perrin, was organist of Canterbury Cathedral previous to his Canadian appointment, and is a musician of the highest scholarly attainments. He has already given ample proof of his standing among musicians by his masterly and erudite lectures on Latin music, history of counterpoint and kindred subjects, sometimes supplying his own illustrations, and also assisted by such members of the staff as Signor Barbieri, teacher of violin, Mr. Frederick Blair and others. M. J. B. Dubois, 'cellist, is one of Montreal's most gifted musicians, and has many pupils occupying leading positions in the United States; among these, M. Rosario is soloist of the Symphony Or-

chestra in St. Paul. M. Alfred Desève, violinist, at present in Montreal, and by birth a French Canadian, resided for many years in Boston, where he was highly esteemed. The Beethoven Trio is an excellent chamber music organization recently formed, with Madame Bertha Froelich, an artist of international reputation, as pianist. In fact, Montreal being situated so near the American frontier, always seems to attract a number of foreign musicians, who no doubt feel at home in a city of the size and splendor of Montreal, and where French is so widely spoken.

Women's musical clubs, which flourish so abundantly in the United States, are equally successful and influential throughout the Dominion. For several years Montreal supported two very large ones; Ottawa, London, Kingston, Napanee, Guelph and other progressive Ontario cities, one each, while Toronto is, as usual, markedly to the fore with several, the chief of these being the Women's Morning Musical Club, meeting every Thursday during the winter, Mrs. George Dickson, President, Principal of St. Margaret's School for Girls, an institution which annually receives very many American students, and a branch of which was until recently established in the city of New York, where Mr. and Mrs. George Dickson are particularly well known. This splendidly managed club has 600 members, and has brought to Toronto such artists as Olga Samaroff, Katherine Fiske, the Kneisel Quartet, etc. The best chamber music is frequently heard at their weekly meetings, and the direct influence of its fine programs is felt upon the taste of the community. Prominent among local organizations is the Toronto String Quartet, led by Mr. Frank Blachford, a Leipzig graduate, and with whom are associated three very highly trained and capable musicians: Dr. Nicolai, 'cellist, Mr. Frank Smith, second violin, and Mr. Roberts, viola. Their programs have included the quartets of Haydn, Mozart, Beethoven and Schubert, as well as the more modern works of Grieg,

Smetana, Debussy and others, and their concerts are always well patronized, a sign that interest in instrumental music of the highest order is not wanting. Mr. Blachford is also a solo violinist of great power and promise, and is in addition concert-master of the Toronto Symphony Orchestra. Other prominent violinists in Toronto are Miss Lina Drechsler-Adamson, directly descended from the famous Dessau musician and friend of Mendelssohn, Carl Drechsler; Miss Lena Hayes, pupil of Hollaender; Messrs. Trethewey, Ziegler, and Goldsborough. Miss Enid Newcombe and Mrs. Dawson-Richardson, 'cellists, and Miss Helois J. Keating, harpist, who received the first prize from the Royal Conservatory of Brussels and the prize of Her Majesty the Queen of Belgium, are artists of merit.

In the field of original creative work or composition, Canada may appear to have lagged somewhat in comparison with some other countries, but still a good beginning has been made by the very fact that Canadians are wise in admitting their limitations, and not addicted to rushing into print unless great gifts seem to authorize it. The French undoubtedly have been first in the field, but they have not left much of durability. They have produced several delightful writers, notably Lavallee, composer of "O Canada!" and the music of the Catholic Church has attracted many who have arranged a great quantity of material for use in its services. In Ontario the same thing has occurred among the English church musicians, who have produced many highly creditable cantatas, Te Deums, part songs and piano pieces. Dr. Anger, Edmund Hardy, Dr. Vogt, Dr. Ham, the late Mr. Ambrose of Hamilton, Miss Gena Branscombe, Mrs. J. W. F. Harrison, better known as "Seranus," have all influenced this department of Canadian art in varying degrees. The latter was probably the first native of Ontario to interest the musical community in the chansons of Lower Canada, and the Recital-Lecture given by her

before the Canadian Society of Musicians some years ago was of great novelty and importance.

Dr. Vogt's "Indian Lullaby," and Dr. Ham's "Marche Militaire," are now recognized pieces of more than Canadian reputation. Mr. Frank Blachford, Mr. Frank Welsman, and Dr. Torrington, are also among those who have made successful ventures in the interesting art of composition. Illustrated lectures are often given by professors at the various schools and colleges of music, and in all these respects Canada will compare well with countries far older and of larger population. A musician of somewhat exceptional attainments is Mr. Robert Stuart Pigott, late of the Ben Greet Company, proficient as actor, vocalist, reader, pianist and accompanist, critic and composer. He is at present the musical critic of "Saturday Night," a flourishing society weekly, and is frequently heard in recital work of much interest. He is also engaged at St. Thomas' Church.

There have been many others who have attained a less exalted position than the above-named artists, but who have nevertheless exemplified the fact that talent is not wanting. Up to a few years ago it was necessary for talented students to go elsewhere in pursuit of their musical education, but the time is fast approaching when this difficulty will be entirely overcome. Canada is producing not only students, but teachers capable of caring for their needs. In the public schools the question of the study of music has been left in the hands of the local school boards. The majority of city schools include the study of music in their curriculum.

The chief Canadian papers devote much space to musical criticism, and employ skilled and experienced writers. The leading musical publication is the new monthly magazine "Musical Canada," owned and edited by Mr. E. R. Parkhurst, musical editor of the Toronto "Globe." Montreal has had several papers of high standards in the past, particularly the musical journals associated with the name of Joseph Gould.

Military bands have always been very popular in Canada. For many years the principal cities have supported one or more first-class bands connected with the militia regiments and made up almost entirely of non-professionals. It is indeed a small town or village which does not have open-air band concerts during the summer months. The music played by these bands ranges from the simplest marches to the most difficult classics.

Some of these military bands have gained an enviable reputation in the United States, and are invited year after year to give concerts in the larger cities. The band of the 48th Regiment of Toronto ("the Kilties") has toured the United States several times, and the Thirteenth Regiment Band of Hamilton has been a frequent visitor for many years. Other military bands that have visited the United States are the Second Regiment Band of Toronto, the Seventh Regiment Band of London, the Nineteenth Regiment Band of St. Catharines, and the Ninety-First "Canadian Highlanders" Band of Hamilton.

In addition to the above may be mentioned the following first-class military bands: Tenth Royal Grenadiers of Toronto, Fourteenth Regiment and Forty-Seventh Frontenac Regiment of Kingston, Twenty-first Essex Fusiliers of Windsor, Thirty-Eighth Dufferin Rifles of Brantford, Sixty-Third Rifles and Sixty-Sixth Fusiliers of Halifax, and the Sixty-Fifth Regiment of Montreal.

The popularity of this class of music is no doubt due to the maintenance of British army corps in many cities of the Dominion, and also because of the love of martial music which the Canadian people have inherited.

As builders of musical instruments, pianofortes, cabinet and pipe organs, the Canadians are coming rapidly to the front. There are now several makes of Canadian pianos which do not suffer in comparison with the best productions of the United States and Europe. In the matter of organ construction the same high degree of excellence is shown, not only as to tonal qualities, but in

perfection of mechanism. Indeed, in the opinion of Mr. Edwin Lemare, the great English organist, who has toured the world several times, the organs built and installed by Casavant Bros. of St. Hyacinthe, Quebec, are superior to all the instruments he encountered during his last American visit. The Casavant organs are to be found all through Canada.

Canadian publishers are giving encouragement to native talent, and are placing compositions of merit on the market.

In the last half century, Canada has made wonderful progress in music in all its branches. The Canadian Musical Festival held in London on June 27, 1906, well exemplifies the fact. This idea was originated and carried out by Dr. C. A. E. Harriss of Montreal. In this festival, the principal works performed were either written by Canadians or dealt with Canadian subjects, such as Sir Alexander Mackenzie's "Canadian Rhapsody." The conductor was a Canadian, as was also the leading soloist, Pauline Donalda.

There is no doubt that as Canada increases in population and in wealth her people will become supporters of all that is best in music. Individually, Canadian artists and teachers are constantly taking their places in the musical world, while collectively, choral societies and such organizations are becoming better recognized for their artistic work. At the same time there is a steadily growing public, willing and eager to support music of the better class.

SPAIN

SPAIN

The Spanish people are the most conservative to be found in all Europe. They are quite content to rest on the glories of the past years, when Spain was mistress of the seas and her galleons sailed abroad to return treasure-laden. And today, when his land has dropped into more or less peaceful oblivion, the Spaniard still will say, smilingly, that heaven is envious of Spain.

In the Eighth Century Spain came under the dominion of the Saracens, who brought with them that culture and luxuriousness of the East which later made impress throughout the whole of Europe. Here was laid the foundations of European chivalry; here, where the temperament of the people was best fitted for the first grafting of Oriental influences. And the Spanish still continue to be the most chivalrous people of Europe. They possess, too, temperamental characteristics differing from those of their neighbors. There is about them a certain pride or personal dignity to be found in no other people, and also a callousness or insensibility to suffering, shown strikingly in the bull-fights, which tells of Orientalism. The Spanish language, derived from the Latin, is sonorous, dignified and imposing, thus adding a further touch of pride to the national character. All of these characteristics are reflected, as is ever the case, in the people's song.

The extreme conservatism of the Spaniards has impeded the growth of music in the country, however. Love of tradi-

tion has retarded the art at every stage. And so at the present day there is to be found little evidence of a distinct style of art music as the outgrowth of the folk-song and the early music of the church as is the case in other countries.

The earliest Spanish music was probably that of the church, though there is little information on the subject. Juan F. Riaño, in writing of the matter, says that the history of Spanish music dates from the Seventh Century, when the old mode of chanting used in the churches of Spain is supposed to have been invented. In a chapel of the cathedral at Toledo there is heard today precisely the same ritual that was followed in mediæval times.

From the Seventh to the end of the Twelfth Century, the Spanish composers were almost exclusively churchmen and writers of church music. During the Eleventh and Twelfth Centuries, there was an influx of French monks into the kingdom, and they brought with them the music of their own country, thus coming to influence that of Spain. The "Cantigas de Santa Maria," a set of poems on devotional subjects, dating from the Thirteenth Century, is the most celebrated Spanish work of that day. Both text and music have been preserved, though the notation of the melodies has not yet been deciphered.

Musicians are mentioned as being retainers of the king from the year 1296. Juan Ruiz, a writer of the Fourteenth Century, notes the following instruments as being in use at that time: the guitar, the rota, the tambourine, the violin, the flute, the trumpet and the organ.

For typical Spanish music we must turn to the old folk-songs, which sprang from the hearts of the people. Many of them never have been written down but have passed from mouth to mouth, being preserved in this way by the blind street-singers, who exist in Spain today as they did in mediæval times. There was published at Valencia, in 1511, a collection of folk-songs, which at that time already dated back many years. These old melodies probably were sung first as improvisations at feasts or by the camp-fire. They

are essentially national in that they reflect national characteristics, telling as they do of warlike and patriotic deeds, of love and romance.

But it is in the dance-tunes that the national temperament is most truly reflected, and it is here also that the voluptuous influence of the East is discernible. It is hard to discriminate between the purely dance-tunes and the song-tunes, as they are apparently interchangeable, being used for both purposes.

The occupation of Spain by the Saracens and the Moors made a lasting impression on Spanish music in many ways, in that it added still further to the already quasi-Oriental Spanish character. Directly, it had the effect of introducing eastern scales and rhythms and the character of eastern music in general, with its profuse show of embroidery and embellishments. Still another effect was the nationalization of the guitar as the instrument best fitted for the accompaniment of such music.

Today, the favorite instrument of the Spanish people is the guitar. Almost every home possesses one. The average player uses it only as an accompaniment to the voice or for the dance, but it has been used also as a solo instrument by such eminent guitarristas as Tarrega, José Huerta, and Fernando Sors, who was known as "the Paganini of the guitar." Another instrument popular in the country districts is the gaita or bagpipe.

Early in the Fifteenth Century, the zincali or gypsies made their appearance in Spain and with their natural aptitude easily acquired the spirit of the popular songs and dances. In their hands such music lost nothing in the interpretation, and they, in their nomadic life, served as valuable discriminators of the music of the people.

As the Spaniards continue to be generally illiterate, the copla or popular song still occupies the place which has been taken by literature with us. The majority of these coplas are love songs expressing a wild passionate love permeated with an almost morbid melancholy. They are divided

into several classes: the seguidillas, the malaguenas, rodenas, carceleras and peteneras. The seguidilla, which is used both as a song and as a dance, is the most popular. The malaguena and rodena derive their names from the cities of Malaga and Ronda. The carcelera is the lament of a prisoner over his fate, and in the peteneras, which are very old, there is always a set refrain such as "Child of my heart" or "Oh, Christ upon the cross."

For about two centuries, from 1090 to 1290, minstrelsy occupied a prominent place in the lives of the nobility of France and Spain. In Spain, these minstrels of noble birth were known as trobadores, from "trobar," to invent. They were so called because they composed their verses and sang them to music either of their own invention or that of the joglar, whom they retained for the purpose. Their songs tell the story of the life of their times and they sang from the heart, of love and hate, hope and fear. One of them wrote:

> That song can be of little worth,
> Which has not in the heart its birth.

These Spanish trobadores sang in the langue d'oc, which was preserved in a certain degree of purity up to the early part of the Eighteenth Century.

In the Fifteenth and Sixteenth Centuries, numbers of Spanish musicians settled in Italy, and it was a Spaniard, Juan de Tepia, who founded at Naples, in 1537, the Conservatorio della Madonna di Loreto, which is known as the first school of music. It was in the Sixteenth Century that the Spaniards rose to the most prominent position they ever have attained in the musical world, but they did this not so much in their own country as in Italy. Prominent Spanish composers of the time were Juan del Encina, Bernardino Ribera, Andres Torrentes, Cristobal Morales and Vittoria, who was one of the most distinguished musicians of his time, and whose masses and motets are after the style of his contemporary, Palestrina.

From the time of Vittoria, Spain has produced no composers of world renown. It seems strange that with the

rich store of characteristic material found in the folk-music of the country, no Spanish composer has come forward who has had the genius to make adequate use of it. The trouble may be due to the insouciance of the Spanish character or it may be that the spirit of music merely lies dormant, to spring into life how soon, who can tell? It seems reasonably certain to suppose, however, that sooner or later Spain will produce a composer who will do such a work in developing the national music of his country as has Grieg in Norway. Composers other than Spanish have made use of Spanish rhythms and melodies and that these rhythms and melodies are characteristic is proven by the fact that instantly, on hearing them, is recalled the strumming of the guitar, the click of the castanets, the graceful dancers in their gay costumes, and the girls with the inevitable mantillas and fans. Brilliantly is this inherent power in the music of Spain illustrated in the "Carmen" of Bizet.

In the latter part of the Seventeenth Century, the plays of Lope de Vega and Calderon were produced with incidental music taken from the popular songs and dances of the day. Such a production was called zarzuela, and was similar to the singspiel or song-play of the Germans. At the same time the elaborate ballet was exceedingly popular, Peyro, Hidalgo and Palomares writing the music for many of these early comedies.

The coming of an Italian troupe of comedians and singers to the court of King Philip V., in 1703, had the effect of bringing about a reaction by the populace in favor of their own zarzuelas. But with the court the early Italian type of opera remained the favorite. Some years later, numerous Spanish operas were written in the Italian style but there was introduced into them special features, such as popular songs and dances, to conform with the national taste. Terradellas and Perez were leading composers of these early Spanish operas.

A species of operetta which was extremely popular in the latter part of the Eighteenth Century was the tonadilla.

It was of a somewhat more lofty genre than was the zarzuela and assumed many forms, burlesque, idyllic, mythologic and even religious. The zarzuela and tonadilla remain the most characteristic musical forms which Spain has produced.

French influence again was predominant early in the Nineteenth Century, but in later years Italian music regained its prestige and has continued to hold it up to the present, the Spaniards affiliating better with the Italians than with any of the other European nations. At the present time, Pedrell is the leading figure in the operatic field. He has written a trilogy, "Les Pyrénées," in the Wagnerian style, but in general the Spanish taste remains similar to the Italian.

About 1850, there was a movement started in which Fuertes, Barbieri, Arrietta, and Hernando were prominent, to revive the zarzuela and tonadilla. Whether this is to survive and become the future national musical sphere remains to be seen.

The deep-rooted hold which the Roman Catholic Church has always maintained in Spain has been productive of much activity in the line of church music and organ playing. After the decline of polyphony in the Seventeenth Century, the Italian nomadic style, that is, music written for solo voice with instrumental accompaniment, was adopted in the churches. The accompaniment was arranged either for the organ or for a collection of instruments, such as oboe, bassoon, cornet and harp or guitar. The secular movements of the Eighteenth and Nineteenth Centuries in favor of a more national style were little felt in the churches and the music continued after the Italian manner. Within the last fifty years, orchestral concerts have been established in Madrid chiefly through the efforts of Gartambide and Barbieri.

Spain is possessed of several excellent conservatories. That of Madrid is the oldest and best known, being founded in 1831 by Queen Marie-Christine. The conservatory of Barcelona dates back to 1838, while those of Valencia and Saragossa are of more recent birth.

Musical genius is the one thing which Spain always has lacked. The name of Garcia is known throughout the world in connection with the vocal art, and he probably produced more singers of note than has any other master in the last century. Sarasate, another Spaniard, has world-wide reputation as a violinist. Talent in all lines of musical endeavor has been shown but the divine spark seems still wanting.

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